ok for Teachers of English

QUESTIONS AND TOPICS FOR STUDY

BASED ON

MERRILL'S ENGLISH TEXTS

PRICE 30 CENTS

Charles E. Merrill Co. New York

Class PR87
Book .H2
Copyright No.

COPYRIGHT DEPOSIT.

Handbook for Teachers of English

QUESTIONS AND TOPICS FOR STUDY

BASED ON

MERRILL'S ENGLISH TEXTS

Charles E. Merrill Co. New York

PR87
.H2

COPYRIGHT, 1912
BY
CHARLES E. MERRILL CO.

$0.50
© Cl. A 312184

44–60 East Twenty-third Street
New York, February 1, 1912

The busy teacher of mathematics needs the time-saving assistance of a key to the solution of the problems found in the text-book used in his classes; the equally busy teacher of English needs the assistance of editorial apparatus in connection with the text read by his classes.

For the benefit of the thousands of teachers throughout the country, who are using with satisfaction the books in Merrill's English Texts, we have assembled in this Handbook questions on the lives of authors, studies of the text, and theme subjects, some of which already appear in the books, though many are new and have been specially prepared for this pamphlet.

This Handbook, however, is not intended in any sense to supplant the personal methods of the teacher, who in class work will doubtless wish to omit some of the questions found in it, and to add others.

CHARLES E. MERRILL COMPANY

EDITORS OF MERRILL'S ENGLISH TEXTS

Allan Abbott, A. M., Head of the English Department, Horace Mann High School, New York.

Julian W. Abernethy, Ph. D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y.

Gilbert S. Blakely, A. M., Head of the English Department, Morris High School, New York.

Cornelia Beare, Instructor in English, Wadleigh High School, New York.

William Aspenwall Bradley, A. M.

Franklin T. Baker, A. M., Professor of English, Teachers' College, Columbia University, New York.

J. H. Castleman, A. M., Instructor in English, McKinley High School, St. Louis, Mo.

Charles A. Dawson, Ph. D., Head of the English Department, Central High School, Syracuse, N. Y.

J. Milnor Dorey, A. M., Instructor in English, High School, Trenton, N. J.

Charles W. French, A. M., Principal of the Parker Practice Branch, Chicago Normal School.

Edwin Fairley, Head of the English Department, Jamaica High School, New York.

Charles Robert Gaston, Ph. D., Instructor in English, Richmond Hill High School, New York.

Brainerd Kellogg, LL. D., formerly Dean of the Faculty and Professor of the English Language and Literature, Polytechnic Institute, Brooklyn, N. Y.

W. D. Lewis, A. M., Principal of the William Penn High School for Girls, Philadelphia.

Ernest C. Noyes, A. M., Professor of English, Normal High School, Pittsburgh.

Charles Elbert Rhodes, A. M., Head of the English Department, Lafayette High School, Buffalo.

Fred A. Smart, A. B., Head of the English Department, Tilton Seminary, Tilton, N. H.

Edna H. L. Turpin.

Homer K. Underwood, A. M., Head of the English Department, B. M. C. Durfee High School, Fall River, Mass.

Clarence Walton Vail, A. M., Instructor in English, Manual Training High School, Brooklyn, N. Y.

CONTENTS

	Page
Addison, Steele, and Budgell—The Sir Roger de Coverley Papers in "The Spectator"	7
Browning, Robert—Poems	20
Bunyan, John—Pilgrim's Progress, Part I	28
Burke, Edmund—Speech on Conciliation with America	37
Byron, Lord—Childe Harold's Pilgrimage, Canto IV, and The Prisoner of Chillon	47
Carlyle, Thomas—An Essay on Burns	52
Coleridge, Samuel Taylor—The Rime of the Ancient Mariner, and other Poems	55
Defoe, Daniel—Robinson Crusoe, Part I	60
Dickens, Charles—A Tale of Two Cities	64
Eliot, George—Silas Marner	70
Goldsmith, Oliver—The Deserted Village, and other Poems	83
Goldsmith, Oliver—The Vicar of Wakefield	86
Gray, Thomas—An Elegy in a Country Churchyard, and **Goldsmith, Oliver**—The Deserted Village	90
Hawthorne, Nathaniel—The House of the Seven Gables	94
Homer—The Odyssey, Books VI to XIV, XVIII to XXIV	99
Irving, Washington—The Sketch Book	114
Lincoln, Abraham—Selections	124
Lowell, James Russell—The Vision of Sir Launfal, and other Poems	132

Page

Macaulay, Thomas Babington—Essays on Lord Clive, and Warren Hastings..... 134
Macaulay, Thomas Babington—The Life of Samuel Johnson..... 148
Macaulay, Thomas Babington—Lays of Rome, and **Arnold, Matthew**—Sohrab and Rustum.. 152
Milton, John—Lycidas, Comus, L'Allegro, Il Penseroso, and other Poems..... 161
Palgrave, Francis Turner—The Golden Treasury (First Series)..... 164
Parkman, Francis—The Oregon Trail..... 169
Poe, Edgar Allen—The Raven; **Longfellow, Henry Wadsworth**—The Courtship of Miles Standish; and **Whittier, John Greenleaf**—Snow Bound..... 175
Scott, Sir Walter—Ivanhoe..... 180
Shakespeare, William—As You Like It..... 185
Shakespeare, William—Julius Cæsar..... 195
Shakespeare, William—King Henry V..... 207
Shakespeare, William—Macbeth..... 216
Shakespeare, William—The Merchant of Venice. 232
Shakespeare, William—A Midsummer Night's Dream..... 242
Shakespeare, William—Twelfth Night..... 251
Stevenson, Robert Louis—An Inland Voyage, and Travels with a Donkey..... 260
Stevenson, Robert Louis—Treasure Island..... 264
Tennyson, Alfred—Idylls of the King..... 268
Thoreau, Henry David—Walden..... 273
Washington, George—Farewell Address, and **Webster, Daniel**—First and Second Bunker Hill Orations..... 280

QUESTIONS AND TOPICS FOR STUDY

Addison, Steele, and Budgell—The Sir Roger de Coverley Papers in "The Spectator"

Edited by Edna H. L. Turpin.

THE LIFE OF ADDISON

1. Give an account of Addison's boyhood.
2. Discuss the condition of society in his day.
3. Give an account of Addison's political career.
4. Give the chief dates and events in Steele's life.
5. Compare the characters of Addison and Steele.
6. Tell about Steele's journalistic ventures.
7. How did Budgell come to be associated with Addison and Steele?

STUDY OF THE TEXT

No. 1. The Spectator's Account of Himself

Compare the Spectator's account of himself with the story of Addison's life. What traits have the two in common? Describe the coffee-houses of the day, indicating their influence on men, manners, and literature, and comparing them with modern clubs. Give some account of those here mentioned, instancing Dryden's connection with Will's coffee-house. Justify the choice of "The Spectator" as a pen name.

In this, and in all succeeding papers, make notes of all obsolete or altered words and phrases, give their modern equivalents, and show which is the more significant. In each paragraph note how transition is secured, indicate where it is placed, show whether it is

perspective or retrospective, indicate an amplifying or a propositional paragraph; show how summarizing sentences or clauses are indicated. Keep a list of both transitional and summarizing expressions, indicating whether they are Addison's or Steele's.

No. 2. The Club

What is Sir Roger's most marked trait? Do his eccentricities add to or detract from this? Compare this description with Addison's description of the Spectator. What differences and what similarity in the methods used? Compare with Irving's description of Squire Bracebridge. Which of the other members are distinct personalities? Show wherein the club offers an excellent field for the Spectator's favorite pastime,—observation. Criticise Sir Andrew's views on commerce and war, comparing with modern views, and with Tennyson's in *The Princess*, Canto v, ll. 409–413. Criticise Captain Sentry's views on the duty of pushing one's self forward. Compare Will Honeycomb with the others. Contrast all with Sir Roger, showing how all serve as foils for him.

No. 3. Unwise Ambition

Explain what is meant by "parts." (Compare Locke's *Essay Concerning the Human Understanding*, Sect. 2, "Parts.") Explain what is meant by "abuse of the understanding." Give, in your own words, Sir Roger's views as to why "only men of fine parts should be hanged." Criticise them. Criticise these statements: "The affectation of being gay and in fashion has very near eaten up our good sense and our religion;" and "Nothing should be held laudable or becoming but what nature itself prompts us to think so."

No. 4. Sir Roger at the Club

Compare the opening paragraph with your answer to the question, Wherein did the club offer an excellent field for the Spectator's favorite pastime,—observation? Compare the personality of the club members here as shown by their comments, etc., with that given them by Steele in No. 2, indicating any differences, and showing if the unity of the character has been kept.

No. 5. A Lady's Library

In the description of Leonora's library, what touches of sarcasm are there? Is it unkind? Is it true of women to-day? What would you say of her choice of books? Show the humor in Addison's comments on various titles in the list. Compare Leonora's life with that of the perverse widow. Explain why the Spectator "looks upon her with a mixture of admiration and pity."

No. 6. Sir Roger at his Country House

What has been told previously of Sir Roger as landlord and as master? Does it agree with what Addison says of him here? In Macaulay's *Essay on Addison* read paragraphs 85–89. Illustrate as far as possible what is said there of Addison's humor, from this and the succeeding sketches. What difference is there between the humor here and that of Steele in his description of the club members, in the interview with the widow, etc.? Show how the eccentricities spoken of by Steele in No. 2 are here developed by Addison. Criticise Sir Roger's choice of chaplain and his means of securing good sermons.

No. 7. Sir Roger's Servants

Write a paragraph of 250 to 300 words on "Sir Roger as a Master," imitating as nearly as possible Addison's simplicity and directness of style, and making the paragraph complete on the theme. Criticise Sir Roger's way of rewarding faithful service. Show how the trait given by Steele as the central figure of his character persists throughout, as well as do his eccentricities. Compare this view by Steele with that in No. 6 by Addison.

No. 8. Will Wimble

Indicate how the whole sketch shows the folly of the English feeling that "trade" is disgraceful. Is there anything malicious in it? If so, where? Show how Will Wimble harmonizes with Coverley Hall and its master. What makes the Spectator find him so interesting?

No. 9. Sir Roger's Ancestors

Had you anticipated Sir Roger's pride in his ancestors? Why? Compare "the finest gentleman in the world" with Will Honeycomb. Do you find in Sir Roger any of the traits of his ancestors? If so, which? Compare him with Sir Humphrey.

No. 10. Ghosts

Give the Spectator's explanation of how the majority of so-called ghosts come to exist. State briefly, and criticise, his views as given in the last paragraph.

No. 11. A Sunday in the Country

Criticise his views on the value of Sunday. Criticise the introduction and show how its close makes a good transition to the discussion. Give a brief account of

the chaplain as he was previously described. Show how the previous statements about the knight's character are illustrated here. Criticise the statement of the last paragraph, comparing it with our own times.

No. 12. Sir Roger and the Widow

What has been said before of "the perverse widow"? Compare Sir Roger's own description of his youth with that given by Steele (No. 2). Is the widow as distinct a personality as the other characters? What is gained by having Sir Roger present the widow and his case to us? Compare the humor in this with that in "Sunday at Coverley Hall," showing as nearly as possible wherein the difference lies. Show how Sir Roger here is consistent with himself as first shown. Report the interview as the widow might have told it to a friend.

No. 13. Economy

What is meant by "economy" as here used? Show how the account of Laertes indicates the same sort of false pride that produces men like Will Wimble. Compare Steele's views on "economy" and on "vanity, riot, and prodigality" with his actions in real life.

No. 14. Bodily Exercise

In this and all the succeeding sketches, state how the theme is introduced. Compare this introduction with others by Addison so far given. Criticise his views as to the physical and moral value of exercise. Make an outline of the sketch, indicating in your outline all transitions.

No. 15. Sir Roger Hunting

Criticise the introduction. What side of Sir Roger's character is here shown? Is there any inconsistency

in this view of him, to justify the statement that Budgell has violated the knight's character? If so, where?

No. 16. On Witchcraft

Give Addison's views on ghosts and the supernatural as before stated. Compare with the first two paragraphs here. Compare the account of Moll White and her doings with the Salem witchcraft tales. How do you explain their similarity? What is Sir Roger's attitude on the question? Compare the Spectator's explanation of this case with that of the Coverley ghost.

No. 17. Sir Roger in Love

Compare this account of the widow with the previous. Why does not Sir Roger speak and find out whether "she designs to marry me or she does not?" Show how this talk of the widow and her confidante forms a fit introduction. What parallel might be drawn between the widow and Kate Willow?

No. 18. Town and Country Manners

Write a paragraph of 150 to 200 words, mainly of balanced sentences, contrasting country and city manners, and explaining the difference.

No. 19. Sir Roger's Poultry

Account for the pleasure the Spectator finds in the study of animals. Outline the sketch, indicating transitions. Explain why instinct can be neither imitation nor reason; why he says it "rises infinitely above reason, yet falls infinitely short of it."

No. 20. Instinct in Animals

What special feature of the subject is dwelt on here?

Cite other instances of animals specially fitted for their means of life. How has his desire, as expressed at the close, been fulfilled?

No. 21. Sir Roger at the Assizes

Criticise the introduction, showing how its theme applies to the subject. Indicate humorous touches in the account of the dispute and the knight's decision. Compare this view of Sir Roger at court with that when he first saw the widow. What is the special value of the "odd accident," related at the close?

No. 22. Eudoxus and Leontine

How much of the introduction is true to-day? Why? Tell the story briefly, indicating the causes which led to the scheme and the conditions which made it a success, and showing the dangers which might have ensued.

No. 23. Party Spirit

Compare this introduction with those by Addison. State briefly the evils of party spirit as here given. Add others. Are they greater or less to-day? Outline the sketch.

No. 24 Party Spirit Continued

Show the connection between this sketch and No. 23. Compare Addison's scheme for clean politics with others before and since his time (Bacon's *Atlantis*, Moore's *Utopia*, Bellamy's *Looking Backward*). What is the point of his "form of association"? What satire on English politics is expressed here? What is the point of the account of the Ichneumon? What Tory principles has Sir Roger previously shown? Why is he here presented in his least attractive aspect?

No. 25. Sir Roger and the Gypsies

Analyze the first paragraph, indicating topic sentence, means of development, transition words, relation of sentences, etc. Show wherein Sir Roger's attitude is as characteristic as in the case of Moll White.

No. 26. The Spectator's Reputation in the Country

Show how the various speculations as to who and what the Spectator is, are typical of country life, both then and now. Explain his meaning in "get into the crowd in order to be alone." Show how Will Honeycomb's letter is characteristic of the writer.

No. 27. In a Stage-coach

Compare the presentation of characters here with that in No. 2. Is it done by minute details or by an impressionistic sketch? Show how each character is made individual. What comedy is there in the sketch? Compare with Sir Roger's visit to the widow. How is the Spectator true to his character? Compare this soldier with Captain Sentry. Criticise Friend Ephraim's views in the last paragraph.

No. 28. Sir Andrew Freeport on Merchants

Is what he says in the introduction true elsewhere than in England? Defend your answer. Show how Will Wimble serves, in a way, to illustrate what he says of the conflict between trade and the gentry. Is Sir Roger's charge against merchants true? Are his objections to trade just? Defend your answer. Compare Sir Roger's and Sir Andrew's schemes for charity, showing, with reason, which you consider the better. Read what Macaulay says of Addison's observation

of the condition of the peasantry on the continent. Had Steele had any similar opportunity to acquire these views of Sir Andrew's?

No. 29. The Cries of London

Compare what is said of the effect of the cries of London with your personal experience of the cries of some great city. Write a paragraph of about 250 words on "Street Cries." How many of the cries mentioned in Ralph Critchell's letters are familiar to you? Criticise the comments he makes on them; his plan of regulating them. Specify the faults he finds in them. Indicate the traces of Addison's peculiar humor in the sketch.

No. 30. A Walk with Sir Roger

Consult Macaulay's essay, paragraph 45, for Addison's own relations with the Prince Eugene here mentioned. Compare Sir Roger's account of Christmas at the Hall with what Sir Andrew said of the knight's charity, No. 28. Show how, in his comments on the country people, the individuality of each is kept distinct. What evidences of Addison's humor are there in this presentation of Sir Roger?

No. 31. Pin Money

Compare Mr. Fribble's predicament with that of the average husband of to-day. What impression is given of him? Of his wife? Indicate humorous touches. Show how the Spectator's decision to say nothing on either side is characteristic. Discuss present-day methods of settling the question. Compare the young Squire's treatment of his intended bride

with Sir Roger's plan for the widow. Do you imagine the latter lady knew of the plan? Why?

No. 32. Sir Roger in Westminster Abbey

Compare this introduction with that of No. 30; how do both differ from the other sketches? What have the two in common? In the entire sketch, which presents the knight at his best, indicate each touch that emphasizes his personality. Indicate whether the humor lies in actions and situations or in the author's manner of presentation. Distinguish exactly between wit, humor, and fun.

No. 33. Sir Roger and Beards

Show whether or not the Sir Roger of this sketch is coincident with the one presented by Addison and Steele, and if not, why. Criticise the entire sketch as to its harmony with the general tone of the others, especially those which are not entirely on Sir Roger.

No. 34. Sir Roger at the Play

Compare this view of Sir Roger with that at Westminster. Treat the entire sketch as you did No. 32. Consult Macaulay for an account of Addison's own dramatic work. Show especially how the knight's criticisms are characteristic of him. Sketch briefly Captain Sentry as shown here. Compare with the account given of him in No. 2 and No. 28.

No. 35. Epilogues

Explain the purpose and the nature of prologue and epilogue in Addison's time. Show how Shakespeare regarded them, in *A Midsummer Night's Dream*, in the play acted by Bottom and his comrades. Read

those from some of Shakespeare's early plays. Give an account of Sir Roger's visit to the play. What seems to be the opinion here of the value of the epilogue? What traces of sarcasm do you find? Of humor sketches? Compare this comment on epilogue with the prologue in *A Midsummer Night's Dream.*

No. 36. Will Honeycomb's Courtship

Compare Budgell's treatment of Will Honeycomb with Steele's in No. 2. Compare this sketch, for literary merit and consistency to types. with Budgell's other sketches, No. 15 and No. 33.

No. 37. Sir Roger at Spring Garden

Treat this sketch as you did "Westminster" and "The Play." Compare his choice of the waterman with that of the cabman. Compare what was said of town and country manners, with this illustration of the two.

No. 38. On Good-humor

What has been previously said about the relations between servant and master, guest and host, parson and landlord, at Coverley Hall? How does the Hall compare with other country-seats in this respect? Why is it especially advisable to be good humored in the country? Why is country life the most pleasant "only to those who know how to enjoy leisure and retirement?" Criticise these statements: "The humor and disposition of the head of the house is what chiefly influences all the other parts of a family," and "There are very few families in which there are not feuds and animosities." Discuss the value of the scheme to secure a pleasant stay in the country, by means of an

infirmary for those whose tempers are sick. Outline the sketch.

No. 39. The Death of Sir Roger

Show both the fitness and the value of letting the butler tell of Sir Roger's death. Show how his last days are entirely consistent with his character as before given. How is pathos secured? Compare Addison's pathos with his humor. In this and all the sketches dealing with Sir Roger, what was it that made people feel a personal friendship for him and a personal loss in his death?

No. 40. A Letter from Captain Sentry

State all that has been said previously about Captain Sentry. Compare his letter with the butler's telling of Sir Roger's death, and with Will Honeycomb's telling of his retirement. Discuss his characterization of Sir Roger as "that honest, plain man." Discuss the truth of his estimate of the relative values of the cold-hearted and warm-hearted man. What "little absurdities" of Sir Roger had been spoken of? Criticise Captain Sentry's management of the estate; his plan for taxes and loans. Compare with Sir Andrew's plans. State why he thinks the soldier's profession the best; criticise his reasons. Show whether or not the whole letter is in keeping with what we have heard before of Captain Sentry.

THEME SUBJECTS

Write paragraphs of 100 to 150 words on these themes from the papers thus far studied:

1. Sir Roger, a typical old English country gentleman.
2. Sir Roger compared with Squire Bracebridge.

3. The Coverley church.
4. Will Wimble.
5. Types of country life.
6. Sir Roger's household.

Write complete paragraphs on these topics, endeavoring to follow Addison's style as closely as you can, and using his method of transitions, summarizing phrases, etc.:—

7. Captain Sentry.
8. Sir Andrew Freeport.
9. Will Honeycomb.
10. Sir Roger and Bakers' Chronicle.
11. The Perverse Widow.

Browning, Robert—Poems

Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York.

THE LIFE OF BROWNING

1. Give the chief dates in Browning's life.
2. Tell what you know of Mrs. Browning.
3. Describe Browning's character.
4. What are the two great subjects of Browning's writings?
5. Discuss Browning's individuality.
6. After studying Browning define a dramatic poet.
7. Discuss Browning's use of the monologue in his works.
8. Criticise the obscurity in Browning's verse.
9. Do you think that Browning would have made a good painter?
10. What is Browning's philosophy of life?

STUDY OF THE TEXT

Preliminary Study of Browning's Poetry

1. Insistence on sense before sound.
2. Condensation and concentration of thought.
3. Singular power of adapting meter to thought. Note:
   - *a*. Cavalier Tunes.
   - *b*. A Grammarian's Funeral.
   - *c*. Saul.
4. Use of feminine endings.
   - *a*. Memorabilia.
   - *b*. By the Fireside.

5. Blank verse.
   a. Among the best in the English language.
   b. Full of dramatic vigor.
6. So-called obscurities.
   a. Due to depth of thought.
   b. Due to condensation, to the effort to say much in few words.
   c. Usually easily explained by study of constructions.

Cavalier Tunes

In all study of Browning we should be peculiarly alive to the dramatic quality of the poet's work. He was a student of the great drama of humanity. Abstract beauty made little appeal to him; life—full, vigorous, among a world of men and women—was to him the true subject for the poet's pen. In the person of his characters, he lived through the varied experiences of humanity. For that reason his so-called lyric poems have strongly-marked dramatic quality, and many, if not all, may be called dramatic monologues. Even in the "Cavalier Tunes," which are essentially songs, the dramatic element is strongly marked. The student should characterize the speaker in each of the songs.

I

1. What is the function of a refrain in a song? How is the refrain, or chorus, in this song made a part of it?
2. What is the meter of the poem? Discuss its fitness for the poem.

II

1. What metrical peculiarity is there in this song?
2. How does the speaker reveal his fortunes; his indebtedness to the King; his character?

III

1. What Cavalier traits does the third song show? How has Browning revealed the man to us without a word of actual description?

2. Characterize these as patriotic songs, dwelling on *a*. Singing quality; *b*. Vigor; *c*. Spirit; *d*. Power to inspire.

The Lost Leader

1. What is meant by the "handful of silver," and the "riband to stick in his coat"? What was the "one gift of which Fortune bereft us"? What did Wordsworth gain, what lose, by his action?

2. What shall be the worst punishment for the Lost Leader?

3. If the poem had been written of you or some one dear to you, what would have hurt most in it? Justify the statement that it is "a poem which does the work of swords."

Good News from Ghent

1. What is the meter? Its value in the poem?

2. Discuss the value of the abrupt beginning. When is the full import of their ride first revealed?

3. Who is the real hero of the poem?

4. Select examples of run-on lines and show the advantage gained by their use.

5. Select striking examples of simile, metaphor alliteration.

Evelyn Hope

What is the poet's conception of death and a future life as shown in Stanzas ii and vii?

Home Thoughts

1. Discuss irregularities of meter in the first poem, telling whether you think them good or not.

2. Discuss the closing lines of this poem, commenting especially on their abruptness. Is it a fault? Why?

3. Comment on the rhythm of the second poem; on the rhyme used. Why is it not varied?

Incident of the French Camp

1. What do you understand by the term "dramatic monologue?" Who is the speaker in this poem?

2. In the picture of the boy, what characteristics of the French soldiers who conquered Europe are made evident?

3. Comment on this poem as a narrative.

The Boy and the Angel

1. What was lacking in the praise offered by Gabriel in Theocrite's place?

2. Would it have been better to tell the events given in Stanzas xxv-xxx, in place of the brief Stanza x? Why?

3. What is shown of human responsibility, even in the least act, in Stanzas xxxiii-xxxvii?

One Word More

Nettleship, in his *Essays on Browning's Poetry*, gives the following preface: "Every artist who 'lives and loves' a woman truly, desires to honor her by employing some highest attribute of his nature, one unknown to the world, which shall produce for her a work to be all her own,—for her heart only. The world sees, knows, often misjudges, his other work. She who loves him takes this tribute of his inner soul, and by her sympathy urges him on to better work for the world."

1. What does the poem tell us of the wife who could so inspire Browning?

2. Who was Dante?

3. Explain Stanza x. Is it true?

4. What does Stanza xiv show of Browning's belief as to the poet's relation to his characters?

Hervé Riel

1. Select passages where much is told in a few words; passages containing vivid figures.

2. Compare with "Good News from Ghent" and "Incident of the French Camp" for vividness, dramatic power, and clear presentation of character.

3. What is the meter? Discuss its fitness for such a poem. Compare with the two poems mentioned. Would "Hervé Riel" gain or lose by using the meter of either of the others? Why? Study especially Stanza v.

4. What would have been lost had Browning followed history and made Hervé Riel ask holiday for life?

Pheidippides

1. Show how the meter is especially suited to the theme.

2. Why does he name and claim Pan as "patron—coequal in praise" with Zeus or Apollo?

3. Why would the wide world stand "spitting at Sparta" if Athens should fall?

4. Why does he reproach his gods as he turns homeward? Why does he turn aside to worship the gods in the "wild waste tract" of Parnes?

5. How did Pan keep his promise to Pheidippides?

My Last Duchess

Alexander considers this "one of the most perfect of dramatic monologues. Two characters are revealed—

a beautiful, innocent girl, fresh from her convent school, full of the joy of life, married to a cold, selfish egoist, hateful himself and hating happiness in others. He sets to work to repress her joy in life, to force her into his own mold,—and breaks her heart. He reveals her, and unconsciously, himself to the messenger who has come to enter into negotiations concerning the Duke's second marriage."

What does the Duke's comment on the portrait show of his estimate of the Duchess? What does it reveal of himself?

Up at a Villa—Down in the City

1. What is the character of the speaker? Cite passages on which you base your opinion.
2. What is his conception of the joy of living?

THEME SUBJECTS

Cavalier Tunes

I

Sir Bynge and his Cavaliers on the way to Nottingham.

II

The mental picture suggested by this poem.

III

The typical Cavalier suggested by these poems.

The Lost Leader

An account of the circumstances leading to the act here censured. (See an account of Wordsworth's life.)

Good News from Ghent

1. The departure from Ghent; as related by one of the watch.
2. The last stages of the ride; as related by Joris to Dirck.
3. The arrival at Aix; as related by one of the townspeople.

Evelyn Hope

A general characterization of the speaker and of Evelyn Hope.

Home Thoughts

1. An English country-side in spring.
2. A brief explanation of the line:

"Here and here did England help me."

Incident of the French Camp

1. Napoleon as here shown.
2. The storming of Ratisbon.
3. The boy's death and that of Pheidippides compared.

The Boy and the Angel

A synopsis of the story.

One Word More

1. The story of Dante and Beatrice.
2. A version of Stanza viii in your own words.
3. The meaning of Stanza xiii.

Hervé Riel

1. A description of Hervé Riel.
2. Hervé Riel offering his services as pilot.
3. The events of the story; as observed by a spectator on shore.

Pheidippides

1. The trip of Pheidippides to Sparta, as related by him to the archons of Athens.
2. The conduct of Sparta.
3. The battle of Marathon.
4. Pheidippides' arrival in Athens after the battle.
5. Comparison of the close of this poem with that of "Good News from Ghent."

My Last Duchess

The ambassador's version of the story.

Up at a Villa—Down in the City

1. The scene from a window in the pupil's house.
2. A criticism of the speaker's views.

Bunyan, John—The Pilgrim's Progress, Part I

Edited by Ernest C. Noyes, A. M., Professor of English, Normal High School, Pittsburg.

THE LIFE OF BUNYAN

1. When did Bunyan live?
2. What is known of his parents?
3. What was the nature of Bunyan's education?
4. What do you know about the Puritans; their mode of life, and their attitude toward sin?
5. Comment on Bunyan's spiritual struggles, as he describes them.
6. Give an account of Bunyan's preaching.
7. Tell about Bunyan's imprisonment.
8. How did Bunyan spend the last years of his life?
9. Describe his personal appearance.
10. Name some of his other works.

STUDY OF THE TEXT

I. Preliminary Study

A careful study of Bunyan's life as given in the Introduction should precede the first reading of the allegory. This account may be supplemented by the assignment for reports of passages from Macaulay's history or Green's, or by talks from the teacher upon the Puritans and the religious dissensions of Bunyan's time.

The nature of an allegory should also be thoroughly understood.

II. For the First Reading

THE AUTHOR'S APOLOGY

1. What reasons does Bunyan give for writing this allegory? (See pp. 39, 40.)

2. Why did some of his friends advise him not to print it? (See Introduction, p. 24, and observe what feature of the book he spends the most space in defending.)

3. What definite objections did his friends urge? (See p. 42.)

4. By what arguments does Bunyan justify his method?

5. In what lines does he state the purpose of the book?

6. What does he say of the language he uses?

7. In what respects is this a good preface?

THE PILGRIM'S PROGRESS

1. Distinguish between the real subject of the story and the pretended subject.

2. Can you think of anything else besides a pilgrimage to which life has been frequently compared?

3. For Bunyan's purpose, what are the advantages of the comparison to a journey?

4. Why did he call the story a dream?

5. What traits of character did Pliable show in joining Christian and in turning back?

6. Show why Christian deserved Evangelist's severe rebuke for taking the counsel of Mr. Worldly Wiseman.

7. By what method was he instructed in the Interpreter's house?

8. What is the meaning of the Valiant Man's struggle and success?

9. On p. 89 find a striking metaphor and an especially suggestive descriptive phrase.

10. Why did Simple, Sloth, and Presumption refuse to join Christian?

11. What sort of men are represented by Formalist and Hypocrisy?

12. What is the significance of the Palace Beautiful?

13. The lions were placed in the way "for tryal of Faith." Where had Christian's faith been tried and found wanting previously?

14. Why did Bunyan insert the rehearsal of Christian's experiences found on pp. 103–105?

15. How does he justify Christian's leaving his wife and children?

16. What are the Bible stories to which reference is made on p. 112?

17. What experience in Bunyan's own life corresponds to Christian's struggle with Apollyon? Whom does the latter represent?

18. What touch on p. 129 shows Christian's human nature?

19. What difference existed between Talkative's "conversation" and his "mouth-profession"?

20. What does Vanity-Fair represent?

21. Compare the indictment of Christian and Faithful with the actual indictment of Bunyan. (See Introduction, p. 15.)

22. What sort of people to-day resemble Mr. By-ends?

23. What expressions in the description of him are particularly vivid?

24. Who are represented by those that follow Demas?

25. What is the effect of the precise, circumstantial statement on p. 194, "from Wednesday morning until

Saturday night"? What other specific details on pp. 195–200 contribute to the same effect?

26. Where before p. 201 have the Delectable Mountains been mentioned? Why were they mentioned there?

27. What are the Bible stories to which reference is made on p. 205?

28. What effect is produced by the description of the view seen through the perspective glass?

29. For what purpose is the caution of the shepherds on p. 209 introduced?

30. What was Christian's feeling toward Ignorance?

31. What specific details give reality to the description of Temporary on pp. 246, 247?

32. What does the country of Beulah represent?

33. What is the purpose of the conclusion?

III. Review Questions

PURPOSE

1. What did Bunyan aim to accomplish by this book?

2. Why was the form of allegory well suited to his purpose?

3. Examine the story to see whether he has included anything that does not bear upon his purpose, and be ready to defend the conclusion at which you arrive.

4. Has he presented the difficulties in the path of a Christian fairly, or has he made them appear fewer and smaller than they are?

MATERIALS

1. Has Bunyan drawn the materials used in his allegory chiefly from the world of nature or from the world of man?

2. Give five instances in which his material is from the world of nature.

3. For what purpose has he used objects from nature?

4. What attributes of human character (as love, hate, fear, jealousy) has he pictured most vividly?

5. What institutions with which Bunyan was familiar are described in *The Pilgrim's Progress?*

6. To what extent did he make use of literature?

SETTING

1. When and where are the events of the story supposed to have taken place?

2. What descriptions suggest English scenery? (See pp. 191, 208, etc.)

3. What scenes and animals are unmistakably not English? (See pp. 95, 100, 113, 121.) What land do they suggest?

4. Does it matter at all whether there is any such country as is described? Give reasons for your answer.

PLOT

1. Has the plot unity, consistency, interest, relief, and climax? Does it *seem* probable while being read?

2. What is the point of climax?

3. Is the movement slow or rapid? Give instances where events follow one another in quick succession and where they come slowly.

4. How is the progress of the story delayed?

5. Mention several incidents that are dramatic.

6. Find cases in which Bunyan arouses our expectation of an event before it occurs.

7. What keeps up our interest to the end?

CHARACTERS

1. Name the chief merits and the chief faults in

Christian's character, and give instances in which they are shown.

2. Is he better or worse than an ordinary man?

3. Does he seem like a mere abstraction or a real person?

4. Point out several instances in which his conduct is true to human nature.

5. How is the chief trait of each of the other characters suggested?

6. Are the characters true to life, or are they idealized; i. e., made braver, more fortunate, better, or happier than people are commonly?

7. Mention acts of theirs that resemble something you have known in real life.

8. Where did Bunyan find the models for his character-portraits? (See note on Evangelist, p. 269, and on Lord Hate-good, p. 281.)

9. Which way of revealing character predominates: (1) By the author's own description; (2) by the acts and words of the character; (3) by what others say of the character?

10. Are any characters contrasted?

11. What ideals of character are held up for admiration?

METHOD

1. Who tells the story, the author himself or one of the characters?

2. How does Bunyan contrive to show us Christian's thoughts?

3. Would it be easy to rearrange the story so that Christian should tell it?

4. Why is so much dialogue introduced?

STYLE

1. Are the words in *The Pilgrim's Progress* mostly of Anglo-Saxon or of Latin origin; general or specific?

2. Are there many unfamiliar words?

3. Is the language literary or colloquial?

4. Can you discover any principle governing Bunyan's use of capitals?

5. Why is his spelling so different from ours?

6. Are his sentences chiefly long or short; periodic or loose?

7. Find three long sentences that a modern writer would divide into two or more.

8. Is the talk of his characters stiff and bookish, or simple and like that of real people? Defend your answer by citing passages.

9. How should the conversation on p. 53 be paragraphed by modern standards?

10. Does the whole book conform with the requirements for unity, mass, and coherence? Defend your answer.

11. Why does Bunyan repeat "Then I saw in my Dream," so often? (See pp. 57, 60, 79, 89, 112, 140, 205.)

12. What device for securing clearness does he use on pp. 68–9, 125–6, 161–2, 169, 180–1, etc.?

13. Is his language figurative or matter of fact? Support your answer by citations.

14. What kinds of figures does he use most? Quote some of these.

15. From what sources are they drawn?

16. Why are they easily understood?

17. Select five that are especially vivid and forcible.

18. Find examples of alliteration. (See pp. 65, 187, 189, 195, etc.)

19. Collect five examples of proverbial expressions such as: "A bird in the hand is worth two in the bush," p. 80.

VERSE

1. Why did Bunyan write parts of his book in verse?
2. What quality of a poet did he possess in large measure?
3. What are the merits and the defects of his verses? Give definite reasons and mention specific passages in support of your opinions.
4. What meter did Bunyan use?
5. Find examples of imperfect rhymes.
6. Which passage in verse do you like best? Why?

GENERAL

1. Does the charm of the story depend upon the plot, the setting, the characters, the style, the hidden meaning, or upon all taken together?
2. What incidents in the story correspond to happenings in Bunyan's life?
3. Why is *The Pilgrim's Progress* as popular to-day as it was in Bunyan's time?
4. In what sense may it be called true?
5. What does this book show us about the author's knowledge, tastes, and ideals?

THEME SUBJECTS

1. Bunyan's defense of his allegorical method.
2. Modern counterparts of some characters in *The Pilgrim's Progress*.
3. Allegorical characters that might be added to *The Pilgrim's Progress*.
4. The most realistic incident in Bunyan's allegory.
5. Bunyan's use of the Bible.

6. The parallel between the incidents of *The Pilgrim's Progress* and the experiences of Bunyan's life.

7. An original adventure of Christian in his pilgrimage.

8. Bunyan's decision to go to prison rather than obey the law.

9. Memorable scenes in *The Pilgrim's Progress.*

10. The personality of Bunyan as revealed in *The Pilgrim's Progress.*

11. A summary of the plot.

Burke, Edmund—Speech on Conciliation with America

Edited by Charles W. French, A. M., Principal of the Parker Practice Branch, Chicago Normal School.

THE LIFE OF BURKE

1. When and where was Burke born?
2. Tell what you know about Burke's father.
3. What were Burke's natural tastes?
4. What was his personal appearance?
5. What were Burke's chief characteristics?
6. Give an account of Burke's political career.
7. Name some of his famous contemporaries.
8. Tell what you know of Burke's impeachment of Warren Hastings.
9. What was Burke's attitude towards slavery?
10. Discuss the movement headed by Wilberforce.

STUDY OF THE TEXT

Syllabus of the Speech

Introduction.

I. The return of Lord North's bill gives an opportunity for reconsideration.

II. The subject is a serious one.

a. Burke had informed himself about it when he first took his seat.

b. He has not changed his opinion since.

c. Parliament has frequently changed its attitude.

d. Each change has been followed by an increase of disturbance.

III. A definite policy is demanded of the opposition party.

a. Burke feels unworthy to offer one.
b. Yet the situation is so grave he dare not refuse.
c. His plan will stand on its own merits.

IV. Burke's plan is to secure peace by removing the grounds for disagreement.

V. This plan derives substantial support from Lord North's project.
a. The House has voted that conciliation is admissible.
b. It has admitted that complaints of taxation are not unfounded.
c. Burke's plan differs from Lord North's only in the means suggested.

VI. Proposals for peace ought to come from England.
a. One side must concede.
b. England may offer peace with honor and safety.

VII. Two questions must be considered.
a. Should England concede?
b. If so, what should the concession be?

Transitional.

The nature of both these questions depends on the nature and circumstances of America.

Brief.

I. England should secure peace by conciliation.
a. The conditions in America on which this judgment is based:
1. The population is too large to trifle with.
2. The industries are most valuable to the mother country.
(1) Commerce is great and growing.
(2) Agricultural products are feeding the Old World.

(3) The fisheries are the most productive the world has ever known.

3. The use of force against America is impracticable.
   (1) It would be temporary.
   (2) It would be uncertain.
   (3) There is no experience in its favor.
4. The temper and character of the American people.
   (1) Descent.
   (2) Form of government.
   (3) Religion.
   (4) Slavery in the South.
   (5) Education in the North.
   (6) Distance from the center of government.
5. Coercion has proved to be unwise.
   (1) The dissolution of the Assembly of Virginia resulted in the establishment of government by tacit consent.
   (2) Massachusetts has done well although her charter has been abrogated.
   (3) The arguments for coercion in America are applicable for coercion in England also, and therefore threaten freedom at home.

II. There are three possible methods of dealing with America.

a. To remove the causes of the love of freedom.

1. It is hard to remove the conditions because:
   (1) It is impossible to check the growth of population.
   (2) There is plenty of unsettled land, and the people will occupy the land without grants.

2. It is impossible to alter the temper of the colonies because:
   (1) Pedigree cannot be altered.
   (2) Religion cannot be changed.
   (3) Education cannot be changed.
   (4) It is impossible to destroy the Assemblies.
   (5) The enfranchisement of the slaves is impracticable.
   (6) The ocean is an insuperable obstacle.

b. To prosecute the spirit as criminal.
1. A whole people cannot be indicted.
2. Pleading for a privilege is not rebellion.
3. England cannot be judge in her own cause.
4. Attempts at criminal punishment have not proved expedient.
   (1) Example of Massachusetts.
   (2) Penal laws have failed of their object.

c. To comply with the spirit as necessary.
1. To please a people, some concession must be made to their wishes.

III. What should the concessions be?

a. The concessions should be such as will conciliate.

Refutation.

b. The right to tax the colonies is irrelevant.
1. It is a question of policy.
2. It is best to secure tranquillity.
3. The argument that the repeal of revenue laws would also repeal trade laws is unsound.
   (1) Trade laws are useless.
   (2) Revenue laws produce no revenue.
   (3) Revenue laws do not protect trade laws.

c. The argument that concessions would lead to a demand for greater concessions is unsound.

1. Decrease of causes of dissatisfaction does not lead to further rebellion.
2. This argument is used in defiance of experience.

Direct.

d. Concession is in accordance with the genius of the English constitution.
   1. It has been successfully tried in four cases:
      (1) Ireland was won by concessions.
      (2) Wales was won by concessions.
      (3) Chester was won by concessions.
      (4) Durham was won by concessions.
   2. These precedents apply to America.

e. America should be allowed to make grants of money.
   1. It is impossible, on account of the distance, to give the colonies the right of representation in Parliament.
   2. Stopping taxation and allowing colonists to grant money will give satisfaction.
   3. Six resolutions to promote peace with the colonies.
      (1) That the colonies have not had representation.
      (2) That they have been liable to a taxation often burdensome.
      (3) That the distance has been too great to admit of representation.
      (4) That each of the colonies has an Assembly competent to perform all public services.
      (5) That these Assemblies have made grants of subsidies to His Majesty's service, and that these grants have been acknowledged by Parliament.

(6) That these colonial grants have proved more acceptable to the colonies and more serviceable to the Crown than taxes levied by Parliament to be paid in the colonies.

Conclusion.

I. If these propositions are accepted, all the machinery of the contrary system must fall away.

a. Three subsidiary propositions:

1. To repeal the penal laws in the American colonies.
   (1) The Boston Port Bill is unjust.
   (2) The abrogation of the Charter of Massachusetts subverted justice.
   (3) The Act for bringing murderers to England for trial is but temporary.
   (4) The Act for trial for treason has been turned from its original intention.
2. To secure fair judicature.
   (1) General Assembly to fix salaries of chief justices and judges of superior courts.
   (2) Judges to hold position during good behavior.
   (3) To be removed only by the King in Council, and on complaint from General Assembly, or governor, or House of Representatives, or colony.
3. To regulate Courts of Admiralty so as to make them more commodious to those who sue or are sued in them.

b. Answers to objections.

Refutation.

1. Grievances from want of representation will extend to other legislation.

(1) Colonies have gone beyond the question of taxation.

(2) Americans have no interest contrary to the glory of England, when not oppressed.

2. Power to make grants, given to America, would destroy the unity of the empire.

(1) Ireland has a separate but not an independent government.

II. Objections to Lord North's plan:

a. Burke's will be more satisfactory.

1. Proposal to ransom by auction is unwise and unprecedented.
2. The proposal to tax the colonies in the Cabinet is unconstitutional.
3. It does not meet the complaints of the colonies.
4. Unless universally accepted, it will plunge England into great difficulties.
   (1) The settlement of proportions of payment is almost impossible.
   (2) Obedient colonies will be taxed and refractory ones not.
5. It will either yield a small permanent revenue or lead to new quarrels at each change of quota.
6. It will be impossible to provide for punctual payments.
7. It is confessed to be a scheme for breaking up the union of the colonies.

b. Burke's plan is superior to North's.

1. By giving the colonies their freedom we shall increase their power of producing revenue.
2. Party strifes will prompt lavish gifts to the home government.

3. Experience with India shows that America is too remote to be taxed.

The Peroration.

I. England will be best served by winning the loyalty and affections of the colonies.

a. The British Empire is held together by loyalty, not by law.

1. This is true of the revenue, the army, and the navy.

II. Magnanimity has built up and will preserve the British Empire.

MOTION

That the American colonies have not had representation.

GENERAL QUESTIONS

1. Why was Lord North's bill returned by the House of Lords to the House of Commons?

2. Explain the attitude of the majority at the time Burke took the floor in behalf of conciliation with the American colonies.

3. What reasons did Burke give to show that it was a mere matter of business policy to secure peace with the American colonies by conciliating them?

4. What were the conditions that made a long introduction to this speech necessary?

5. What were the *a priori* reasons urged by Burke to prove that the same ends could not be gained by force?

6. What were the qualities inherent in the American people that made it irrational to believe that they could be subdued by arbitrary and violent authority?

7. Explain Burke's idea that the demand of the

American colonies for immunity from taxation without representation could not be punished as criminal.

8. What did Burke bring forward as the probable objections to a policy of concession?

9. Answer these objections.

10. Why were the examples of Ireland, Wales, Chester, and Durham applicable to the argument about the American colonies? Why were the examples of Chester and Durham especially applicable?

11. What was the great concession to the American colonies provided for by Burke's six resolutions. How do the three subsidiary resolutions support the original six?

12. Explain Burke's contrast of his plan with that of Lord North. What was his final appeal for a favorable view of his plan?

13. Select the passages from this speech that show Burke's familiarity with the Bible; passages that show his intimate acquaintance with the poets.

14. Judging from this speech, what author do you think had the most formative influence on Burke's mind? Cite passages to support your opinion.

15. Do you find any traces of humor in the speech?

16. Burke has been called "the greatest master of metaphor that the world has ever seen." Do you find anything in this speech to justify this judgment?

17. How do you explain the fact that Burke failed to influence the vote of the House by this speech?

THEME SUBJECTS

1. The events leading up to the speech.

2. The scene in Parliament.

3. The motive of the speech: good statesmanship or personal feeling?

4. An account of the speech as given by an American after reading the first reports of it to reach this country.
5. Burke's object: the good of the American people, or the principle of Liberty?
6. Lord North's plan.
7. Burke and slavery.
8. Taxation without representation.

Byron, Lord—Childe Harold, Canto IV, and The Prisoner of Chillon

Edited by Charles Elbert Rhodes, A. M., Head of the Department of English, Lafayette High School, Buffalo.

THE LIFE OF BYRON

1. Give the chief dates in Byron's life.

2. What in Byron's early environment accounts for many of the characteristics that afterward distinguished him?

3. What had his early education, or lack of education, to do with his subsequent career?

4. Tell about Byron's first trip to the continent. What poems grew out of this trip?

5. Comment upon Byron's marriage and separation from his wife.

6. Why did Byron go to the continent the second time?

7. Comment upon the attitude of society toward him after his fall from favor.

8. What can you say of Byron's custom of putting himself into his poems?

9. How do you account for Byron's morbid desire for a bad reputation?

10. What noble qualities did Byron possess?

11. Outline Byron's wanderings on the continent. Who were some of his associates?

12. In what way was his going to Greece characteristic of him?

13. What is Byron's place in literature?

14. What great contemporaries appreciated Byron and his poetry?

STUDY OF THE TEXT

Childe Harold. Canto IV

1. When and how did Byron gather the material for *Childe Harold?*

2. The first two cantos are very different from the last two. What is that difference and how do you account for it?

3. How do you account for the superior qualities of Canto iv?

4. Judging from Canto iv, what could you infer as to the habits of observation and reflection characteristic of the writer?

5. Trace on the map (p. 110) the journey of Byron through Italy as related in Canto iv.

6. Which do you consider the better, Byron's descriptions of nature or his descriptions of buildings, monuments, etc.? Give reasons.

7. The poet Shelley influenced Byron. Tell in what way and point out a passage in the poem to illustrate your answer.

8. Answer a similar question in regard to Wordsworth.

9. How do you account for the frequent outbursts of sadness, often amounting to despair?

10. Why does Byron speak mostly in the first person in Canto iv, instead of speaking through the character of his hero Childe Harold, as in the other cantos?

11. What are your favorite passages in Canto iv? Mention four, with reasons for your preference.

12. Judging from *Childe Harold's Pilgrimage*, what do you consider Byron's most noteworthy characteristics as a poet?

13. Byron is called a poet of revolt. Is there evi-

dence of his revolutionary tendencies in this poem? If so, what is it?

14. Comment on Byron's love of freedom, as that love is reflected in this poem.

15. Comment on Byron's opinions concerning the effects of the French Revolution as he gives them in this poem.

16. What five great Italian writers does Byron mention in Canto iv? What can we learn as to his appreciation of these writers from what he says of them?

17. Comment on Byron's opinion of Horace, and account for that opinion by giving Byron's reason for it.

18. What is the significance of Byron's references to the Medici?

19. What are the chief objects of interest in Venice mentioned by Byron?

20. What most attracted the poet's attention to Florence?

21. Name five of the principal objects of interest in Rome that especially interested Byron. Tell which of these seem to have impressed him most and why.

22. What inspired the poet's most noteworthy expressions on love?

23. What do you consider the best example of Byron's power to express pathos?

24. Where in the poem does Byron refer to England and how does he do it?

25. Where and how does he refer to his sister?

26. Comment upon Byron's comparison of Cæsar and Napoleon.

27. Where in Canto iv does Byron assume the rôle of a prophet? How far have his prophecies come to pass?

28. Why is Childe Harold recalled in Stanza clxiv?

29. Cite a passage in proof of Byron's patriotism.

30. Comment on Byron's apostrophe to the Ocean.

31. Illustrate, by reference to specific passages, Byron's use of words.

32. Comment on his manner of closing the poem.

33. What is your estimate of the canto as a whole?

34. What do you consider Byron's best qualities as seen in Canto iv?

35. Do you feel inclined to read more of Byron? Why?

The Prisoner of Chillon

1. What circumstances led to the writing of this poem?

2. Who was Byron's companion at the time of the writing of this poem?

3. How far is this poem historical and how far pure invention?

4. What poem had Byron been reading that might have influenced him in writing *The Prisoner of Chillon?*

5. What would you give as the theme of the poem?

6. What can be learned concerning Byron from this poem?

7. What kind of feelings are mostly appealed to in this poem? How does the poet make that appeal?

8. Mention two examples of effective description in this poem.

9. How does Byron arouse, maintain, and increase our interest as the poem advances?

10. What is your conception as to the character of the surviving brother? How does the poet arouse our sympathy for him?

11. What opinions of his own does Byron express in this poem?
12. What is the artistic effect of introducing the incident of the singing of the bird?
13. What is the effect of the view of nature upon the prisoner?
14. What is gained by having the prisoner tell his own story?
15. What effect has the poem upon you?

Sonnet on Chillon

1. What is the biographical value of this sonnet?
2. Comment on the poetic value of this sonnet.

THEME SUBJECTS

Childe Harold. Canto IV

1. A description of the Bridge of Sighs.
2. The "Marriage of the Adriatic."
3. The battle of Thrasimene.
4. The entry of the Barbarians into Rome.
5. A description of the Coliseum.
6. A gladiatorial combat.
7. Byron's spirit of revolt, as shown in the poem.

The Prisoner of Chillon

8. A description of the Castle of Chillon.
9. The prison cell as in the poem.
10. Historic foundation of the poem.
11. The prisoner and his animal pets.
12. The first day of freedom.

Carlyle, Thomas—An Essay on Burns

Edited by Julian W. Abernethy, Ph. D., formerly Principal of the Berkeley Institute, Brooklyn.

THE LIFE OF CARLYLE

1. What are the important dates in Carlyle's life?
2. Tell about Carlyle's father and mother.
3. What did Carlyle accomplish at the University?
4. Whom did Carlyle marry?
5. What were Carlyle's chief characteristics?
6. Comment on his ethical creed.
7. Name several of Carlyle's works.

STUDY OF THE TEXT

1. What was the occasion of the writing of this *Essay on Burns?*

2. What were Carlyle's ideas as to the characteristics of a good biography? (Pages 21–24.)

3. What can you say of the popularity of Burns's poems, in his lifetime? At the present time? What are some of the reasons for their popularity?

4. What do you think are the "enduring qualities" of his poems? (Page 31.)

5. What was Carlyle's opinion of romantic novels? Why is our interest in them usually transient? (Pages 36, 37.)

6. Name some writers who have taken their subjects from the life about them. From humble country life. From imaginary and foreign life.

7. Tell something of Burns's power of description. (Page 42.) Select your own illustrations from his poems.

8. From what Carlyle writes, can you suggest some of the "Shakespearean qualities" in Burns? (Page 54.)

9. Can you find good reason to agree with Carlyle's estimate of the excellence and the lasting popularity of the songs of Burns? (Pages 56–59.)

10. What does Carlyle say of the literature of Scotland and the influence of Burns on it? (Pages 59–63.)

11. Tell something about other Scottish writers whom you know.

12. Study and explain what Carlyle says of man's attitude towards Necessity on pages 69, 70.

13. What effects did early environment and education have on Burns?

14. Discuss Burns's life in Edinburgh, making clear the circumstances of his going to Edinburgh, the manner of his life while there, and the effect that this life had on him.

15. To what extent may we regard Burns's life a failure? Where, according to Carlyle, does the blame for Burns's failure lie?

16. What reasons can you see for forming a charitable judgment of the life of Burns?

17. Carlyle contrasts Burns's life with that of Milton and other great writers who also were poor and unfortunate. In what respects was Burns weaker than these others?

18. What does Carlyle consider "the error" of Burns? (Pages 92, 96.)

19. Study the sentence about the wedge at the top of page 95. What is the meaning?

20. Does Carlyle consider wealth an advantage to a writer? How can poverty be an advantage? (Page 96.)

21. What do you think of this Essay as a whole?

22. Compare the Essay with Carlyle's theory of a good biography. (Pages 21–24.)

23. Select two or three paragraphs that show Carlyle's characteristics as a writer. Name some of his chief characteristics.

24. Give the titles of six familiar poems of Burns. Describe some of his poems which you have read.

THEME SUBJECTS

1. The sincerity of Burns.
2. Burns's accuracy in description.
3. The humor of Burns.
4. The poet's home.
5. A reception in Edinburgh in honor of Burns.
6. Burns's conduct in society.
7. Scottish writers.
8. The popularity of Burns's poetry.

Coleridge, Samuel Taylor—The Rime of the Ancient Mariner, and other Poems

Edited by Julian W. Abernethy, Ph. D., formerly Principal of the Berkeley Institute, Brooklyn.

THE LIFE OF COLERIDGE

1. Describe Coleridge's parents.
2. What were Coleridge's characteristics as a boy?
3. Comment on the effect on him of his reading.
4. Tell what you know of the "Blue-coat School" which he attended.
5. What was the extent of his reading and studies at Christ's Hospital?
6. Tell what you know of Coleridge's friendships. What was the value to him of his friendship with Wordsworth?
7. For what was Coleridge chiefly famous at Cambridge?
8. Discuss his farming scheme and one immediate result of it.
9. Describe Coleridge's home life.
10. Discuss the effect of opium on his life and work.
11. Give a description of Coleridge.

STUDY OF THE TEXT

General Questions

1. Study the musical quality of Coleridge's poems, and explain its special beauty and variety. For this purpose the poems must be read aloud until the varying rhythm is completely mastered.
2. Examine the structure of *The Ancient Mariner*, its unity, and the appropriateness of its seven divisions.

3. Compare the final text of *The Ancient Mariner* with that of 1798. (See Campbell's edition for a complete reprint of the original text.) Show the improvements by omissions and by additions.

4. Compare the recurrence of the wedding-guest and the albatross throughout the poem with the use of the *motif* or theme in musical compositions.

5. What is the religious belief expressed in *The Ancient Mariner?*

6. What is the moral of the poem: was it the underlying purpose of the poem, or an incidental feature, or an afterthought?

7. Make out the geography of the poem and chart the course of the ship.

8. Discuss Swinburne's suggestion that "this great sea-piece might have had in it more of the air and savor of the sea." Nearly every English poet has written finely of the sea; make some comparisons.

9. Compare *The Ancient Mariner* with some of the old ballads, as "Sir Patrick Spens," "Chevy Chase," "The Nut-brown Maid," (Percy's "Reliques"); explain points of likeness and of difference.

10. Discuss Coleridge's vocabulary, its composition and power.

Study of the Poem

1. What is the purpose of *The Ancient Mariner?*

2. Of what time does it tell?

3. How is the supernatural used? Compare it with the supernatural element in "Christabel."

4. Specify and describe briefly vivid pictures in the poem.

5. What instances did you notice of peculiar or old-fashioned words or constructions?

6. What is the value of the "gloss?" Do you think that Wordsworth was correct in calling it "a gratuitous afterthought?"

7. What was Coleridge's purpose in adding the motto from Burnet?

8. How is the setting given?

9. What direction does the ship take? How is this shown?

10. What makes the sight of the albatross so welcome to the crew?

11. What is the purpose of the lines

> "God save thee, Ancient Mariner,
> From the fiends that plague thee thus.
> Why lookst thou so?"

12. Explain what the real sin of the Mariner was.

13. Tell the action of the crew with regard to his deed and explain the significance of each step in it.

14. Explain why they hung the albatross about his neck.

15. Analyze the picture of the calm, showing the poet's use of details in producing the effect.

16. Select examples of (a) metaphor, (b) synecdoche, (c) exclamation, (d) antithesis, (e) hyperbole, and show the value of each as it is used.

17. Why do the crew suffer with the Ancient Mariner?

18. What is there in his punishment which theirs lacks?

19. Why is interrogation used in the description of the phantom ship?

20. Why is the Ancient Mariner deprived of the power to pray? What do you consider the worst feature of this part of his punishment?

21. What is signified by his blessing the water snakes? Why is it that, at this moment, the albatross falls from his neck?

22. What value has the introduction of the supernatural here? What similes are used to describe the "sweet sounds" and the noise of the sails? Show the significance of each.

23. How does the Mariner learn of the real nature of his sin; of his penance?

24. Explain the simile in the stanza beginning

"Like one that on a lonesome road."

Compare it with the simile in the earlier stanza,

"As who pursued with yell and blow."

25. Explain why interrogation is used in the stanza

"Oh dream of . . . is this indeed."

26. How is the supernatural element used in part 7?

27. What is the effect on the three of the Mariner's appearance? What do you consider the most effective detail in telling of this effect?

28. Explain the incident of the Pilot's boy.

29. How does the Ancient Mariner learn the full nature of his punishment? What is it? Show how the punishment fitted his sin.

30. What is the message the Mariner gives to the wedding guest?

Verse Structure

31. Select examples of feminine or double endings, and tell the value.

32. Pick out all stanzas that vary from the ordinary ballad stanza, and explain what you believe to be the reason for this variation.

33. Select examples of run-on lines; is the proportion greater of end-stop or run-on lines?

34. Select examples of onomatopœia; of the use of meter to further the thought of the line.

35. Select examples of the use of obsolete words or constructions which help to produce the effect that this is an old ballad.

36. Select three stanzas which you consider especially poetical; specify what in them has led you to choose them.

THEME SUBJECTS

1. A description of the Ancient Mariner.
2. The polar waters.
3. The equatorial waters.
4. The phantom ship.
5. A ship becalmed.
6. The Mariner's awakening.
7. The ship in the harbor.
8. The Mariner's penance.

Defoe, Daniel—Robinson Crusoe, Part I

Edited by Ernest C. Noyes, A. M., Professor of English, Normal High School, Pittsburg.

THE LIFE OF DEFOE

1. Who were Defoe's parents?
2. What peculiarity of the school which Defoe attended helped him in his literary career?
3. Explain the term "Sunday gentleman" and tell how it came to be applied to Defoe.
4. What were Defoe's relations with King William?
5. Describe Defoe in the pillory.
6. As the author of the *Review*, of what style of literature may Defoe be said to be the founder?
7. Outline Defoe's political career and criticise it.
8. What can you tell of Defoe's journalistic undertakings?
9. Give a description of Defoe and his characteristics.
10. Discuss Defoe's connection with the middle class.

STUDY OF THE TEXT

1. What is your opinion of the advice Crusoe received from his father?
2. What impression of Crusoe's ability do you gain from his treatment as a slave?
3. What qualities of character does he show during the voyage with Xury?
4. Criticise his treatment of Xury at the end of their voyage.
5. What objection to his story does Defoe try to forestall on page 135 by saying: "Every man may be, in time, master of every mechanic art"?

6. Why does he so often dwell upon the prodigious labor and time Crusoe spent upon his tasks?

7. What moral purpose may Defoe have had in introducing the discussions with Friday about religion?

8. Why does Crusoe not refer more often to the scenery of the island?

9. See whether the descriptions in the story will enable you to draw a map of the island and a plan of Crusoe's dwelling with its surroundings.

10. Is Defoe most explicit about the climate, the vegetation, or the animals of the island? What reason can you suggest for the facts as you find them?

11. Is the interest of the story greater or less after the coming of Friday? Why?

12. What device does Defoe frequently employ to excite the reader's interest?

13. What does he gain by the mention of the Portuguese captain and the English captain's widow near the beginning and then at intervals to the very end of the story?

14. Name the most dramatic incidents in Crusoe's life.

15. Where do you think the story should have ended?

16. Why is so much more space given to the earlier years of Crusoe's life on the island than to the later years?

17. Has the story a climax? If so, where is it?

18. In what respects are Xury and Friday alike?

19. Is Friday a real savage or is he idealized?

20. What traits of Friday's character are emphasized?

21. What qualities of Crusoe enabled him to triumph over so many obstacles?

22. Why does Defoe allow Crusoe to make so many mistakes?

23. How do you account for a rough sailor's having so many moral reflections?

24. Can you find any incidents that reveal Defoe's remarkable insight into human nature?

25. What is the chief fault in Defoe's sentence structure? Find five sentences that a modern writer would divide into two or more.

26. Criticise his paragraphing.

27. What are the advantages of the methodical arrangement under heads on pages 111, 122, 132, 188?

28. Find some strange words that give a foreign coloring to his story.

29. Find, if possible, some expressions that are not natural for an illiterate sailor. What is your conclusion about the naturalness of Crusoe's language as a whole?

30. Some of the means by which Defoe creates the illusion that his story is true are: (1) the constant use of minute, trivial details; (2) the frequent mention of familiar geographical names; (3) the insertion of exact dates; (4) the use of simple, homely language full of repetitions and colloquial constructions, such as an ignorant man would naturally use. Find five examples of each of these devices.

THEME SUBJECTS

1. The advantages of the middle station in life.
2. Why boys run away to sea.
3. Crusoe's father's account of his son's running away.
4. The Moor's story of his slave's escape.
5. Crusoe's treatment of Xury.
6. Xury and Friday.
7. Crusoe's good fortune.
8. Crusoe's mistakes.

9. Robinson Crusoe's island.
10. Crusoe's daily routine.
11. Crusoe's overcoming of difficulties.
12. Crusoe's prudence.
13. Crusoe's reasons to be thankful.
14. Crusoe's moral reflections.
15. Crusoe's habitation.
16. Crusoe's appearance and dress.
17. Crusoe's pets.
18. Crusoe's fears.
19. Crusoe's secret hints of the future.
20. The religious ideas of Friday.
21. Reasons why *Robinson Crusoe* is interesting.
22. Crusoe and Selkirk.
23. *Robinson Crusoe* and the *Swiss Family Robinson.*
24. Robinson Crusoe and Daniel Defoe.
25. The possibility of a recurrence of Crusoe's experience in modern times.
26. Books I should choose for reading on a desert island.
27. What I should miss most on a desert island.

Dickens, Charles—A Tale of Two Cities

Edited by Julian W. Abernethy, Ph. D., formerly Principal of the Berkeley Institute, Brooklyn.

THE LIFE OF DICKENS

1. What are the chief dates in the life of Dickens?
2. What do you know of his boyhood?
3. Tell what you can about his father.
4. Outline his journalistic work.
5. In which of his novels has Dickens described himself or his parents, and their life? Discuss the autobiographical features of that book.
6. Comment on his fondness for private theatricals.
7. Discuss his visits to America.
8. Give a description of Dickens.
9. Name some of his famous works.

STUDY OF THE TEXT

The story should first be read through with the class, and all notes explanatory of the text should be used in this reading. Some authoritative history of the Revolution should be at hand and large portions of it read to supplement the story. After the first reading of the story the Introduction and Critical Opinions should be carefully read. The following questions may then be used for review exercises, with rereading of special passages for analysis and discussion.

Historical Features

1. What was the professed purpose of Dickens in writing this novel?
2. What were the sources of his material and how

did he use this material? Was his genius fitted for writing historical works?

3. Social condition of France and England in the last part of the eighteenth century (ch. 1 and 2).

4. What was the cause of the French Revolution, as represented by Dickens? (See first paragraph of ch. 15, p. 604.)

5. Character of the aristocracy and of the common people in France and their relation to each other (Bk. I, ch. 5; Bk. II, ch. 7 and 8).

6. Gather up the evidences of the poverty of the French people that are scattered through the story, especially in Bks. I and II.

7. Compare the description of the storming of the Bastille with Carlyle's description (*French Revolution*, Bk. V, ch. 6 and 7).

8. Supplement the narrative with some historic account of the execution of King Louis and of Marie Antoinette.

9. Compare Dickens's description of the "September Massacres" with Carlyle's description (*French Revolution*, Bk. III, ch. 4). What is the effect of the grindstone episode? Why did Dickens adopt this indirect method of describing the horrors of the event?

10. Dickens mentions none of the leaders of the Revolution. Who were these leaders? Bulwer in his *Zanoni* adopts the opposite method and introduces the leaders and their personal actions. Which is the better method?

11. Explain the following terms: Red cap; Liberty, Equality, Fraternity; Tricolor; Carmagnole; Jacques; Citizen; Faubourg St. Antoine; Emigrant; Year one of Liberty.

12. Mention the special scenes and events that

Dickens uses as the historic background of the story. Does he aim to concentrate the reader's interest chiefly upon the history, or upon the plot?

13. Explain these allusions:
   (*a*) "Sister of the Shield and Trident," p. 5.
   (*b*) "Barmecide room," p. 111.
   (*c*) "The merry Stuart who sold England," p. 189.
   (*d*) "The line that was never to break," p. 212.
   (*e*) "That sharp female newly born," p. 418.
   (*f*) "Good Republican Brutus of Antiquity," p. 483.
   (*g*) "One of the most remarkable sufferers by the same ax," p. 611.

14. What seems to be indicated as to the character of the English people of this period by the methods of capital punishment, the scenes in the Old Bailey, and at Tyburn? What changes have come about in these respects?

Literary Features

1. Why is this story better described as a historical romance than as a historical novel?

2. Give an outline of the plot, omitting all incidents that do not bear directly upon the main story.

3. How does this story differ from the other novels of Dickens in respect to plot? In other respects?

4. Which chapters in Book II have no relation to the development of the plot? What is their value?

5. What is the special importance of chapter 15, Bk. II, in its relation to the unfolding of the plot?

6. The central fact of the plot is the "registering" of the family of Evremonde "as doomed to death." When is this fact revealed and why at this point?

7. The spy Barsad apparently plays a minor part in the story. Explain the necessity for this character.

8. Jerry Cruncher is necessary to the plot just once. Where? Why has Dickens given so much space to this character throughout the story?

9. What important feature of the plot is first revealed in the trial scene, Bk. II, ch. 3?

10. Point out, in the early part of the story, the hints dropped about Jerry's profession as "a honest tradesman." There are many of them.

11. Is Charles Darnay or Sidney Carton the hero of the story?

12. By what means does Dickens create an atmosphere of mystery and ominous foreboding in the early part of the story?

13. Why is the opening paragraph of ch. 3, p. 49, an appropriate introduction to the chapter?

14. Study the portrait sketch of Mr. Lorry in ch. 4, Bk. I. Does this sketch summarize his qualities as they are developed in the story? Find other similar sketches in the story.

15. Study the description of the broken wine cask and extract from it all the meaning Dickens intended to express. It is an important episode.

16. In the description of the silence of the château for "three heavy hours," explain the effect and point out the many fine imaginative touches.

17. The introduction of the Bastille narrative in ch. 21, Bk. II, is somewhat peculiar. By what fanciful device does Dickens connect the two parts of the chapter? Is the description of this event necessary to the plot?

18. Significance of the title of Bk. II, "The Golden

Thread" (see p. 151)? Of the title of ch. 9, Bk. II "The Gorgon's Head"?

19. The character of Sidney Carton is the only one in the story that shows change and development in the action. Trace this development through its various steps and causes.

20. Which characters are most like the usual characters in the stories of Dickens?

21. There is a suggestion of the influence of Carlyle upon Dickens's style on p. 193. Point out other instances of this influence.

22. In the London trial scene, Bk. I, ch. 3, what effect is produced by the repeated allusion to the buzzing of the blue flies? Is the fancy justified, or is it too realistic and repugnant?

23. Dickens's method of dealing with the history of the period is to invent type characters, such as the Marquis and Defarge. Name other such type characters. What does he mean by the "Vengeance?"

24. What was the special reason for Madame Defarge's constant and implacable hatred of the aristocracy? Does this personal bitterness impair the value of the character as a type of the revolutionary woman?

25. Point out the fine literary touches in the description of the château and its surroundings; also in the description of Tellson's Bank, p. 248, and of the coins, p. 283. Find other passages of good literary quality.

26. Study the five lines in which the execution of Carton is described, p. 611. Is this closing of the story managed with literary skill?

27. What are the main qualities of Dickens's style?

THEME SUBJECTS

1. Tellson's Bank in London and in Paris.
2. A character sketch of Jerry Cruncher.
3. A portrait of Mr. Stryver, illustrating his name.
4. The meeting of Darnay and the Marquis in the château.
5. A study of Madame Defarge, the "frightfully grand woman."
6. The women of the Revolution.
7. Outline of the career of Dr. Manette.
8. The Marseillaise, its origin and history.
9. Jerry's domestic tribulations.
10. Monseigneur's journey from Paris to Bauvais.
11. The road-mender's adventures.
12. Inside the prison of La Force.
13. Life at the wine shop.
14. An outline of the life of Dickens.

Eliot, George—Silas Marner

Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York.

THE LIFE OF GEORGE ELIOT

1. When did George Eliot live?
2. Describe her home.
3. Are her relatives described in any of her books?
4. What do you know of her childhood?
5. Discuss her scholarship and general knowledge.
6. How did the change to Foleshill affect George Eliot?
7. Name some of her famous works.
8. Comment on the use of the name "George Eliot."

STUDY OF THE TEXT

Chapter I

1. How are time and place indicated? What is the value of this method? Compare with introductions in *Ivanhoe* and *A Tale of Two Cities*. Which of the three seems to you most vivid, and why?
2. How is Marner introduced? What is the purpose of so presenting him? What is your attitude toward him? Why?
3. What is the point of view in the introduction? In the description of Silas Marner? How does the author pass from one point of view to the other, and how is the transition shown?
4. Explain in your own words and by original illustrations the propitiatory fear which was the most conspicuous feature in the village attitude toward Silas

Marner; especially that section beginning "A shadowy conception of power."

5. Give from memory a full description of Raveloe, emphasizing its most striking feature and showing how this helps one to understand the attitude of the village toward Silas Marner.

6. Why is the description of Lantern Yard and Silas's trouble not given as introduction? Show exactly what has been the result on him of this trouble. Take each feature of his life at Raveloe: show its contrast with Lantern Yard, and, using the man's character as key, point out the inevitableness of the change. Put yourself in his place. What then?

Chapter II

1. Give in your own words and with original illustrations the truth which opens this chapter. How is Silas Marner's character explained in the second paragraph? How does this correspond with his actions on coming to Raveloe?

2. What made the gold attract him? How does such love as this differ from that of the ordinary miser? What is the significance of the fact that he refuses to make money from his knowledge of herbs? Of the attitude of the villagers toward this refusal? Why is the episode of the broken pot dwelt on?

3. Write a careful analysis of Marner's character at the end of his fifteen years in Raveloe. Has the action of the story, so far, been fast or slow? Effect of this? Is more attention given to character study, or to incidents, as in *Ivanhoe?*

Chapter III

1. How does the description of Raveloe compare

with those given before? Is there any trace of humor in the description?

2. What is the point of view at first? In the description of Dunstan? How is the change made evident? Why is village gossip chosen as a medium for explaining Red House affairs? Show how the interview between Godfrey and Dunstan bears out the gossip. Contrast the brothers. Show what in Godfrey's nature has led him into Dunstan's power. What in his home and training aided this? Show how his potential virtues became a means of sin, through his one great fault. Compare Dunstan Cass with William Dane.

Chapter IV

Characterize Dunstan, taking his strongest trait as your central point. Have you any excuses for him? Explain his attitude toward Godfrey. Show how the suggestion given at the beginning of the chapter acts on Dunstan after the accident. "Dunstan's mind was as dull as the mind of a possible felon usually is;" defend or attack this statement, with proof by instances and reasons.

Chapter V

Explain and illustrate sentences 3 and 4 of paragraph 1. Describe Silas's mental state at this time. Criticize the effect of his loss as natural or unnatural, with reasons. Compare this, in its effects, with the Lantern Yard trouble. Show how Silas's acts reveal his nature.

Chapter VI

What is the purpose of this chapter? How does it bear out the impressions you had before conceived of the villagers? Show how individuality, and per-

sistency therein, are given to each one. Critics say George Eliot has no humor. Distinguish between wit and humor. Then give your opinion on the statement.

Chapter VII

Show how the opening of this chapter fits with the preceding. What is the effect of the previous attitude toward Silas on his arrival at just this point? Show how his loss becomes, in a way, his gain, by explaining the full effect of his story upon the villagers. Show how the individuality of each one persists.

Chapter VIII

1. How have the Red House and the Stone Pits been connected so far? What is the effect on the reader of this unconscious connection?

2. Show wherein the village action is true to life; how Silas's loss may be considered a public benefaction, especially to the sterner sex.

3. Give illustrations in proof of the statement that association is often mistaken for cause and effect. Explain Godfrey's attitude toward Dunstan's absence. Where do you think Dunstan is? What is the effect of suspense on such a nature as Godfrey's?

Chapter IX

How do Squire Cass's looks fit his nature? What are his leading traits? How do his sons resemble him? How does this scene help us to understand Godfrey? Why does Godfrey not confess the whole sin now? Show how men of Godfrey's stamp are especially prone to depend on chance. Are they cowards? Why?

Chapter X

1. What significance lies in the fact that Dunstan's absence is unfelt?

2. What is Silas's state of mind? What is the effect on the villagers? Why does no one connect Dunstan's absence with Silas's loss?

3. Explain Mr. Macey's attitude, and show how it is characteristic of him.

4. Characterize Dolly Winthrop so as to bring out her leading traits, and show how these appear in her talk with Silas.

5. How does the Christmas festivity bear out the description of Raveloe already given?

Chapter XI

What account of Nancy has previously been given? What new traits are brought out here? Is she the girl you would think Godfrey would find attractive? Why? Compare the scene in the dressing-room with Chapter vi. Compare the Raveloe gentry with the villagers. What have they in common? What is the object of watching the party through the eyes of the villagers?

Chapter XII

What makes Chapter xi a good background for this scene? How much of Molly's hatred is just? Has she any love for her child? What part have Silas's trances played in his life so far? What significance do you find in the fact that they have been considered as divine and as infernal visitations? Were you Silas, how would you regard them, and why? Explain and account for his feelings at seeing Eppie.

Chapter XIII

What is the effect of the sudden transfer of scene to the Red House? Show how Godfrey's action is natural. What is its worst feature? Why?

Chapter XIV

Trace fully, step by step, the effect of Silas's adoption of Eppie on the attitude of his neighbors toward him, and upon his character, his feeling toward mankind, and his attitude toward God. What is the motive power in his life now? Show how this has been present before at the root of all his actions.

Chapter XV

Estimate Godfrey's virtue at its real value, with reasons. State fully what you consider his feelings must be.

Chapter XVI

Show how descriptions of Godfrey and of Nancy indicate what has been the development in their characters. What significance is there in the fact that Godfrey is merely "Mr. Cass"—is he weaker than his father? What maturity would we expect for Eppie, knowing her parentage? Account for the difference. What has worked the change in Silas? What, in the cottage, shows the change? Give reasons for the statement that the gods of the hearth should be respected. State in your own words Dolly's solution of the problem of Silas's life. Give your opinion of it. Show how it has brought comfort to Silas. What makes it especially fit for him?

Chapter XVII

What are the evidences of Nancy's nature at the

Red House? What punishment has come to Godfrey? What significance is there in the fact that Nancy shares it? Aside from this, what is the character of their life? Show how her attitude toward adopting a child is the natural outcome of her nature. Is she narrow? Does she mistake association for cause and effect? Show how selfishness marks Godfrey's whole life,—how it keeps him from understanding Silas's feeling for Eppie. Why does he not tell Nancy the truth when he first suggests adopting Eppie?

Chapter XVIII

1. Explain Godfrey's feeling at the discovery of Dunstan's body. What is his estimate of himself? What has shown him his real self? What has made him so mistaken in Nancy's character? What makes the way in which she takes the news an added bitterness? The justice of this? Shakespeare says: "Even-handed justice commends the ingredients of the poisoned chalice to our own lips, who gave it." Show how this is true of Godfrey.

2. Why do both he and Nancy ignore Silas's claims?

Chapter XIX

Give Silas's explanation of the reason for his loss. State your explanation of the reason. How does this fit Dolly's idea of God's goodness? What is the effect of Godfrey's arrival just at this point? Explain Silas's attitude toward the offer. Explain Eppie's course of action; its justice.

Chapter XX

Show how Godfrey's punishment fits his crime. How does he receive it? Account for his recognition of its justice. Is Eppie in any way punished for her father's sin?

Chapter XXI

What is the reason for this new trial of Silas's faith? Its result? Dolly's explanation of it?

Conclusion

Compare it with the introduction. What part does this play in Godfrey's punishment? What is the significance of the village gossip at this last scene? Explain the fitness of this as a last glimpse of Silas.

THEME SUBJECTS

DESCRIPTION

General Directions. Aim to make your picture as vivid as possible, but avoid narration. Use vivid, graphic words; avoid general terms. Keep the central point in your picture prominent and subordinate other details in it. Let the setting be vividly told, and in harmony with the facts of the story. In short, make your pictures word copies of possible illustrations for the text. For example:

1. The Church trial at Lantern Yard.
   - (*a*) The interior of the Chapel.
     - (1) Night—the candles heighten the gloom by their feeble light.
     - (2) Description of place as shown by dim light.
   - (*b*) People.
     - (1) Groups.
       - (*a*) Authorities.
       - (*b*) William Dane near Sarah.
       - (*c*) Spectators—other members of the community.
       - (*d*) Marner.

Other topics for such treatment are:

1. The hut near the Stone Pits.
2. The broken jug.
3. The miser.
4. The brothers (during the quarrel).
5. The bargain.
6. Wildfire's death.
7. The thief.
8. The discovery.
9. At the Rainbow.
10. An attempt at consolation.
11. The New Year's Dance. (Various scenes).
12. The discovery of Eppie.
13. Marner at the Red House.
14. Godfrey beside his wife's body.
15. The secret disclosed. (Dunstan's skeleton discovered; the group around the Stone Pits.)
16. The Stone Pits (contrasted with 1).
17. Eppie's refusal.
18. The Village of Raveloe.

NARRATION

Practice telling imaginary scenes and episodes, in keeping with the story. Use the first person where possible.

1. William Dane's story of the trial.
2. Silas's account of his last interview with Dane just before leaving Lantern Yard.
3. The naughty boy's scare. (Let one of the boys tell of trying to annoy Silas and the result.)
4. How Silas became a miser. (As he told Eppie.)
5. The search for the thief. (As told by one of the Rainbow group.)

6. The story of a bad man. (One of the villagers tells what he knows of Dunsey.)

7. The return to Lantern Yard. (Told by Eppie to Mrs. Winthrop.)

8. Eppie's marriage feast. (Told by one who was present.)

Reproduce the parts of the narrative illustrated by descriptions in the first section.

Tell connectedly the stories of the chief characters.

Write character sketches combining description and narration of Godfrey, the Squire, Eppie, Dolly Winthrop, Silas.

EXPOSITION

Exposition is frequently used by the author to throw light on a certain incident or character, or to show results of acts.

1. Explain why Silas made no attempt to clear his name.

2. Explain why William Dane found it so easy to carry out his plan.

3. Explain why Silas chose a place like Raveloe for his home.

4. Explain why he refused to earn money by charms, etc.

5. Explain why, as well as how, he became a miser.

6. Explain why Dunsey hated Godfrey.

7. Explain why Dunsey found Godfrey such an easy victim.

8. Explain the effect on Silas's character of his years of hoarding.

9. Explain the consequences that would have followed Godfrey's revelation to Nancy of Eppie's identity

when Silas found her. (Give your own opinion with reasons.)

10. Explain of what Godfrey's punishment consisted.

11. Explain the social life and customs of the time.

12. Explain the intellectual conditions in rural England at this time.

ARGUMENTATION

Choose your side. Draw up a brief, prepare your argument. Support all points by facts.

1. The trial of Marner.
   - (*a*) Prepare brief and argument for the prosecution.
   - (*b*) Brief and argument for the defense.
2. Silas was responsible for his sufferings.
3. Silas was a better man for his trials.
4. Squire Cass was responsible for the sins of his children.
5. Godfrey's sin was worse than Dunstan's.
6. Godfrey's punishment was just.

GENERAL THEMES

1. The setting of the story (exposition).
   - (*a*) Time—how indicated; value of this means.
   - (*b*) Place—fitness for theme of story.
   - (*c*) Characters—true to life; adapted to the part they play.
2. Presentation of characters (exposition).
   - (*a*) By direct description, and narration of action (give illustrations).
   - (*b*) By presenting opinions of others (illustrate).
   - (*c*) By analysis (illustrate).
   - (*d*) Preparing for characters before they appear (give illustrations).

3. The two main plots—one centering about Silas, the other about Godfrey.
   (*a*) State each in outline, giving dramatic moments.
   (*b*) Show how the two plots are interwoven.
      (1) By Dunstan's crime.
      (2) By Godfrey's crime.
      (3) By the child.

4. Prove that no other punishment would have been so fit for Dunstan Cass.
   (*a*) Consider his character.
   (*b*) Consider his relations with others.
   (*c*) Show just what death meant, coming at the moment it did.

5. Discuss English rural life and customs of the last of the 18th and early 19th centuries.
   (*a*) Occupations.
      (1) Of gentry.
      (2) Of peasants.
   (*b*) Home life.
   (*c*) Social life.
   (*d*) Dress.
   (*e*) Education.
   (*f*) Moral standards.

6. The theme of the story.
   (*a*) The major theme.
   (*b*) The theme in the Godfrey Cass plot.
      (1) Quote passages illustrative of each.

7. George Eliot's style.
   (*a*) Simple or involved and difficult.
   (*b*) Suited to subject in hand? If so, how?
   (*c*) Type of sentence most often used.
   (*d*) Method of preparing for dramatic scenes.
   (*e*) Method of presenting character.

(*f*) Use of contrast as means for emphasis, in scenes and in characters.

(*g*) Method of showing relative importance of events, etc.

(1) Minuteness of treatment for crises (illustrate).

(2) Hurried action between crises (illustrate).

Goldsmith, Oliver—The Deserted Village, and other Poems

Edited by Edna H. L. Turpin.

THE LIFE OF GOLDSMITH

1. When did Goldsmith live?
2. What do you know of his boyhood?
3. Discuss his life at the University.
4. Relate Goldsmith's dealings with his uncle Contarine.
5. Tell about Goldsmith's travels.
6. What is known of Goldsmith's early life in London?
7. What were his relations with Dr. Johnson?
8. Name some of Goldsmith's friends in London, and tell briefly what each did.
9. Tell whatever you know about the Literary club.
10. Give a description of Goldsmith and his characteristics.
11. Outline his literary career.
12. Name some of his famous works.

STUDY OF THE TEXT

1. Divide the poem into sections. Read in class and then write out the paraphrase of each as a chapter with its title indicating its theme.

(1) ll. 1–34
(2) ll. 35–74
(3) ll. 75–112
(4) ll. 113–136
(5) ll. 137–192
(6) ll. 193–236
(7) ll. 237–264
(8) ll. 265–302
(9) ll. 303–336
(10) ll. 337–384
(11) ll. 385–430

2. Commit to memory:

(1) ll. 51–62
(2) ll. 83–112
(3) ll. 163–170
(4) ll. 177–192
(5) ll. 193–216
(6) ll. 265–286
(7) ll. 415–430

3. Explain the meaning of:

(*a*) "Every pang that folly pays to pride."

(*b*) "Unpractised he to fawn or seek for power
By declines fashioned to the varying hour."

(*c*) "The country blooms—a garden and a grave."

(*d*) "Thou guide by which the nobler arts excel,
Thou nurse of every virtue."

4. Explain why Auburn was at first happy.

5. Explain by analogy how a nation may be splendid, yet ready to fall to pieces.

6. Explain Goldsmith's personal grief in the loss of Auburn.

7. Prove that riches are not always a curse to a land.

8. Collect Goldsmith's arguments to prove that the rich are responsible for the destruction of the country.

9. Compare *The Deserted Village* with *The Vicar of Wakefield*. Describe the character of the Vicar; the Primrose family's house in the country; the injustice done to the poor by the rich, as shown by the story of Squire Thornhill and Olivia.

THEME SUBJECTS

1. Auburn as Goldsmith saw it.
2. The simple happiness of Auburn.
3. The Parson, as seen by one of the villagers.
4. The Schoolmaster.
5. The village inn.
6. A holiday eve in Auburn.

7. The village School.
8. The Parson making his rounds.
9. The departure of the villagers.
10. The life of one of the exiles in the city.

Goldsmith, Oliver—The Vicar of Wakefield

Edited by Edna H. L. Turpin.

STUDY OF THE TEXT

For the Life of Goldsmith see page 83.

1. Why did not Olivia and Sophia admire Miss Arabella Wilmot? (P. 43, l. 17.)

2. Would the Wilmots and the Primroses have quarrelled bitterly enough to bring about their separation without the added misfortune which befell the Vicar? (P. 45.)

3. Would you have been prepossessed with Mr. Burchell on a first acquaintance? (P. 50.)

4. Do you sympathize with the unwillingness of Mrs. Primrose and her daughters to adjust their former manners and dress to their new environment? (P. 59.)

5. Contrast the character of the Vicar and his wife as shown by their reception of Squire Thornhill. (P. 62.)

6. Does Olivia's age constitute any real superiority over her younger sister?

7. Was the young squire ill- or well-advised in paying his attention to the women of the family rather than to the Vicar? (P. 62.)

8. Did Mr. Burchell give the Primrose family as much pleasure by entertaining them as they gave him by extending to him their hospitality? (Ch. vi.)

9. Do you sympathize more with the Squire's successful "bluff" or with the discomfiture of Moses? (P. 72.)

10. Was the Vicar's judgment at fault in his opinion of the two ladies from town? (P. 86.)

11. Are you in sympathy with Mr. Burchell's "unpolite behavior?" (Ch. xi.)

12. When Mr. Burchell read the note from the two ladies from town, what sound observation did he make? (P. 103.) Have you more or less confidence in his judgment than in the Vicar's in this matter?

13. How did the Vicar intend that the fable repeated by Dick should illustrate the situation of his family? (P. 107.)

14. Is there anything in Chapter xv to lead you to suppose that Mr. Burchell purposely dropped or placed his letter-case where the little boys should find it?

15. Do you like Mr. Burchell? Why?

16. What characteristics of the Vicar became apparent when he discovered how deeply he had been wronged by Squire Thornhill? (P. 140–141.)

17. Does Goldsmith intend in Chapter xx to describe the literary profession of his own day? What is your opinion of it?

18. What evidences of improvement do you discover in Olivia's behavior in Chapter xxi? Is she more sensible? More sincere? Is her penitence real?

19. What was Squire Thornhill's motive in procuring a commission for George? (P. 181.)

20. How was Mr. Thornhill's true character portrayed in Chapter xxiv?

21. How did Mr. Jenkinson gain the Vicar's confidence? (P. 217.)

22. What do you think of the advice which the Vicar gave his fellow prisoners?

23. How did the report of Olivia's death and of Sophia's abduction increase the misery of the Vicar's situation? Does George's bravery help matters?

24. Were Mr. Jenkinson's efforts prompted by a de-

sire to win favor with Sir William, and perhaps to obtain his release, or by a real interest in the Primroses and affection for them?

25. Was the Squire's defense plausible (Chapter xxxi)? How did Baxter's evidence undo him? The butler's? Miss Wilmot's?

26. Is *The Vicar of Wakefield* a book which you would like to own and reread at some future time?

27. Tell what you consider the chief merits of the story as literature.

28. Criticise the structure of the novel, and compare it, in this respect, with some other novel you have read.

29. Characterize Goldsmith's style in general. Give particular instances of successful description, narration, and humor.

30. Does the Vicar's sermon (Chapter xxix) seem appropriate at this juncture of the story? Is it a hindrance to the action?

31. One of the critical estimates of *The Vicar of Wakefield* contains the following statement: "Considered structurally, it follows the lines of the Book of Job." Prove this statement.

THEME SUBJECTS

1. The Primrose family.
2. The daily occupations of the Primrose family in time of prosperity.
3. The new neighbors.
4. Opening the new home.
5. The girls in church.
6. The scene at neighbor Flamborough's.
7. The family portrait.
8. Moses at the fair.
9. The Vicar at the fair.

10. The Vicar's journey in search of Olivia.
11. The adventures of George.
12. George and Goldsmith compared.
13. The finding of Olivia.
14. The Vicar in the gaol.
15. Mr. Burchell's second rescue of Sophia.
16. Goldsmith's experiences and character as shown in *The Vicar of Wakefield.*
17. City and country life in Goldsmith's time.
18. Goldsmith's philosophy of life.
19. A study of each character.

Gray, Thomas—An Elegy in a Country Churchyard, and Goldsmith, Oliver—The Deserted Village

Edited by Cornelia Beare and Edna H. L. Turpin.

THE LIFE OF GRAY

1. What do you know of Gray's parents?
2. What were Gray's relations with young Horace Walpole?
3. What great honor did Gray refuse?
4. What was Gray's connection with Cambridge?
5. What is Arnold's explanation of Gray's small contribution to literature?
6. What is said of Gray as a poet?

STUDY OF THE TEXT

I. Technique

1. Scan and explain the meter and rhyme arrangement of these elegaic stanzas.
2. Of what value is the rather unusual length of line? In the English quatrain, the tetrameter or even the trimeter are usually given preference.
3. Note, in the first four stanzas, words peculiarly fitted either to help in the metrical effect or to suggest the picture. Read these stanzas aloud and note such effective words. Test them by substituting synonyms.
4. Make a list of words or forms throughout the poem that may be called purely poetic; i. e., not current in simple prose, in the sense used here. Remember that the Classic school had stereotyped expressions for the voicing of certain universal or common emotions or phenomena of nature,—as silvery moon, fiery orbs,

burning rage. Test these words as used by Gray to see whether they evidence his inability to break loose from Classic traditions, in which case, they can, as a rule, be advantageously replaced by less stilted forms. Or do they seem to you perfectly in keeping with the simple atmosphere of the poem?

5. What figures of speech are most common in the poem? Give, with reasons for your choice, those which seem to you most expressive.

6. Make a list of passages which appeal most strongly to the ear, and analyze them to determine the poetic qualities which secure this appeal.

II. Thought

1. What, in the setting of the poem, is peculiarly English? In prose describe the scene, and include the poet in your own description.

2. How is the personal note sounded from the first? Wherein is the poem essentially lyric?

3. By what means does the poet secure the impression of stillness? Of twilight?

4. Compare his picture of the churchyard yew with Tennyson's description of the same tree in "In Memoriam" ii; his picture of evening with that of "In Memoriam" xxxvi. Which poet better secures the peace and quiet that each strives to express? Why?

5. What is the exact meaning of the word *glimmering?* Discuss its use in Stanza ii.

6. "In his narrow cell forever laid." What figure of speech does Gray use in speaking of the grave? Of death? Compare his thoughts with this line from a later writer: "Death is the door opening out of Time into Eternity."

7. In Stanzas v–vii, how is the mind prepared for the

simple rustic life which is to circumscribe opportunity? Compare with the opening stanzas of "The Cotter's Saturday Night" by Robert Burns.

8. Is Stanza ix pessimistic? Does it mean: "What's the use of trying to be or do anything, since death ends all?" Compare it with the passage in Milton's "Lycidas," beginning

"Alas, what boots it with incessant care"—

Is Gray's answer to his question the same as Milton's?

9. Why should Stanzas x–xi appeal especially to an Englishman?

10. State the thought of Stanza xiv. Show how it gains by figurative expression.

11. In Stanzas xv–xviii, what compensation does the poet find for lost opportunity? Is it enough?

12. In the last two lines of Stanza xviii, what hint is there as to one of Gray's reasons for refusing the laureateship?

13. "The warm precincts of the cheerful day" (Stanza xxii). Explain the full significance of *warm; cheerful.* What do these words imply as to death? What is the full significance of describing life as a "precinct"? What incloses it?

14. What character does the poet give to himself in Stanzas xxv–xxx? Compare with the story of his life.

15. State, in your own words, the epitaph. Discuss its fitness as applied to Gray.

16. What is the feeling left by the poem? What reason can you give for this? State what you consider its vital thought.

17. Make a list of passages that are familiar through

quotation or that appeal to you as quotable, and explain the choice of each.

18. Give, with reasons, passages which appeal to you as in the highest degree poetic.

19. Criticise the poem as a lyric, explaining fully the nature of lyric poetry.

THEME SUBJECTS

1. The ending of the day, as described by Gray.
2. The village cemetery.
3. Gray's power of description.
4. The meaning of the poem.
5. The distinguishing qualities of an elegy as a literary form.
6. A painting representing the content of this poem.

For the Life of Goldsmith, and questions on *The Deserted Village* see page 83.

Hawthorne, Nathaniel—The House of the Seven Gables

Edited by J. H. Castleman, A. M., Teacher of English, McKinley High School, St. Louis, Mo.

THE LIFE OF HAWTHORNE

1. Give the chief dates in Hawthorne's life.
2. What do you know of Hawthorne's family?
3. Tell about Hawthorne's boyhood.
4. Outline Hawthorne's public career.
5. Name some of Hawthorne's friends.
6. Give a description of Hawthorne and his characteristics.
7. Name some of Hawthorne's famous works.
8. What does Lowell say about Hawthorne in "A Fable for Critics"?

STUDY OF THE TEXT

1. How did old Colonel Pyncheon come into possession of the land upon which he built the House of the Seven Gables? What was the popular opinion of his interest in the condemnation of Maule?
2. What important matter was as yet incomplete at the time of the Colonel's death?
3. How did Miss Hepzibah's countenance belie her character?
4. Was Miss Hepzibah obliged by the circumstances of the family to keep a cent-shop? What other occupations had she considered?
5. Do Holgrave's sympathy for Miss Hepzibah and interest in her seem real? (Ch. iii.)

6. Why was Miss Hepzibah's attitude toward Uncle Venner a kindly one?

7. How did Phœbe transform her room? Of what practical value is the gift of adaptability?

8. Was Miss Hepzibah ungenerous or merely over cautious in her lack of cordiality to Phœbe? Did Phœbe's appreciation of the miniature have anything to do with Miss Hepzibah's determination not to part with her?

9. Do you sympathize with Miss Hepzibah's opinion that Phœbe was "not a true Pyncheon"?

10. Do the doubts which Miss Hepzibah entertained of the character of the young daguerreotypist lower him in your opinion?

11. How did Chanticleer and his family uphold the Pyncheon traditions?

12. How did the likeness which Holgrave showed Phœbe illustrate his observations on the art of daguerreotyping?

13. What was the natural explanation for the change in the water of Maule's well? The supernatural explanation?

14. Which do you prefer, Miss Hepzibah's scowl or Judge Pyncheon's smile?

15. Can you tell why poetry was more acceptable to Clifford's state of mind than prose?

16. What was the most dramatic incident of all those which showed the instability of Clifford's mind?

17. What change came over Phœbe as a result of her residence in the House of the Seven Gables?

18. What do you think of Holgrave's opinions, theories, and ideals?

19. Exactly why was Phœbe so indispensable to her friends' happiness?

20. Do you think that the story gains by the intro-

duction of the hypnotic power which Holgrave possessed over Phœbe?

21. Why did Judge Pyncheon's manner change when he thought that Clifford had been ill?

22. What evidences of hypocrisy do you discern in Judge Pyncheon's speech to Hepzibah? (P. 328–9). Was Hepzibah's indignation righteous? Say all you can in favor of Judge Pyncheon.

23. What questionable circumstances attended Judge Pyncheon's death? Do you think that in a court of law Clifford would have escaped the verdict of guilty?

24. Do you think that Clifford, Phœbe, Holgrave, and Hepzibah deserved the good fortune that eventually fell to their lot?

25. Are you assured at the end of the story that the unhappiness that had lingered for so many generations in the Pyncheon family has at last died out?

26. Think of some people who resemble the characters in this book.

Style

1. What is the difference between a novel and a romance? Does Hawthorne intend, in writing his story, to take great or little advantage of the "latitude" generally granted a writer of romance?

2. State the moral which Hawthorne wishes to illustrate by the story of *The House of the Seven Gables.* Find the verse in the Bible that refers to the continuation of good and evil throughout the generations of a family. Learn it.

3. Do you think that Hawthorne would have bestowed more pains in depicting Miss Hepzibah if she had been "a young and lovely woman?" (P. 82.) What does this indicate of his work?

4. Characterize Hawthorne's humor.

5. In Chapter xviii what is the purpose of pretending that Judge Pyncheon was not dead? How does Hawthorne convey the idea that the Judge was still alive? How is the horror of the situation enhanced?

6. Imitating Hawthorne's style as accurately as you can, describe a person of your acquaintance, both as to external appearance and as to character. Describe similarly a landscape, a garden, and a room.

7. Is the conversation between Hawthorne's characters always wholly natural? Point out some instances to illustrate your opinion.

THEME SUBJECTS

1. Mathew Maule and his home.
2. The opening of The House of the Seven Gables.
3. The Pyncheon character.
4. A description of The House of the Seven Gables.
5. Miss Hepzibah, on the morning on which the story opens.
6. The cent-shop.
7. The first customer at the cent-shop.
8. Judge Pyncheon.
9. Uncle Venner.
10. The old Pyncheon garden.
11. Judge Pyncheon and his Puritan ancestor.
12. Clifford and Phœbe.
13. Chanticleer and his family.
14. The Pyncheon household on Sunday afternoon.
15. A New England Sabbath in the early nineteenth century.
16. Holgrave's career.
17. Alice Pyncheon.
18. The flight of Hepzibah and Clifford.

19. The incidents in Pyncheon Street prior to the discovery of the death.

20. Clifford's life.

21. A comparison of Clifford and Dr. Manette. (*A Tale of Two Cities.*)

Homer—The Odyssey, Books VI to XIV, XVIII to XXIV

Edited by Edwin Fairley, Head of the Department of English, Jamaica High School, New York.

GENERAL QUESTIONS

1. What is the present theory concerning the authorship of the Homeric poems?
2. Outline briefly the theme of *The Iliad* and *The Odyssey*.
3. What differences in construction appear in *The Iliad* and *The Odyssey?*
4. What are the characteristics of *The Odyssey?*
5. Explain the name "Odyssey."
6. Give a definition of Epic poetry.
7. What is the supposed date of *The Odyssey?* What is the evidence of this?
8. Tell about the geography of *The Odyssey*.
9. Briefly outline the events of *The Iliad* with special reference to Ulysses.
10. What is the great Latin epic corresponding to *The Odyssey*, and by whom was it written?
11. What, do you think, was the ultimate fate of Ulysses? Do you believe what Tennyson says of him in his poem "Ulysses"?

STUDY OF THE TEXT

Book VI

When Book vi opens, Ulysses has just been cast ashore on the island of Scheria, after ten years of wandering, and twenty years after he had left his home in Ithaca to go to the Trojan War. We shall learn from

his own words what his adventures were. His latest adventure had been to float on a raft from Calypso's isle to Scheria, the land of the Phæacians.

1. Where was Ulysses at the beginning of Book vi, and how did he get there?

2. What goddess was friendly to Ulysses, and how did she show her friendship in this Book?

3. What plan did Minerva form for helping Ulysses by means of Nausicaa?

4. How was Ulysses awakened from his sleep?

5. What evidences of skill are there in the speech Ulysses made to Nausicaa?

6. What reason did Nausicaa give for not wanting Ulysses to go back to the city with her?

7. What was her plan for befriending him?

8. Tell what this Book reveals about the history and character of the Phæacians.

Book VII

1. How does the goddess Minerva continue to help Ulysses?

2. What evidences do you find that the Phæacians were a religious people?

3. Were they naturally hospitable? Give reasons.

4. How was Ulysses received by the rulers of Phæacia?

5. Why did he address Arete rather than Alcinous?

6. Why did Alcinous decide to put the case of Ulysses before the assembly of old men?

7. Tell the story of the voyage of Ulysses, from Ogygia to Scheria.

Book VIII

1. What seems to have been the method of conducting an assembly among the Greeks? What sort of

questions were referred to it? What was the relation of the king to the assembly? (See Introduction, and Jebb in the Bibliography.)

2. How were strangers entertained in Greece?

3. How were bards regarded by the Greeks?

4. What was the purpose of the games?

5. Tell of the taunt of Euryalus, its motive, its result, and how Euryalus atoned for his insult.

6. Why did the Phæacians give such rich gifts to Ulysses?

7. What characteristics did the Greeks most admire in a man?

8. Illustrate the power of song over Ulysses. Can you think of other examples of the power of music, in history or literature?

Book IX

1. Suggest several reasons why *The Odyssey* is arranged as it is. Why does it not begin with the beginning of its hero's adventures? Why is the beginning delayed until the ninth book? What is the logical time order in narration? Under what circumstances may the logical order be disregarded?

2. Point out some evidences of skilful art in the introduction of Ulysses' story.

3. Can you find an obvious reason for sacking the city of Ismarus?

4. Tell the story of what befell Ulysses in the land of the Ciconians.

5. What was the effect of eating the lotus?

6. Find in this Book all the instances you can of the intervention of the Gods in the affairs of men.

7. Why was Jove friendly to the Cyclops? What relation were they to him?

8. Describe the den of Polyphemus.

9. Tell the story of Ulysses' adventure in the den.

10. By what device did he escape? Why did not Ulysses kill Polyphemus?

11. Why did Ulysses visit the Cyclops? Why did he take wine with him?

12. In what ways do the events of this Book enhance Ulysses' reputation for craftiness?

Book X

1. Contrast the treatment Ulysses received from Æolus with that which he received from Polyphemus.

2. What feeling among the crew led to their untying the sack which Æolus had given to Ulysses?

3. What was the result of this untying?

4. Why was Æolus angry with Ulysses?

5. Was Ulysses to blame? If so, how?

6. Tell the story of the destruction wrought by the Læstrygonians. Had the men brought this upon themselves?

7. What temporary help from the gods did the Greeks receive after landing on Circe's isle?

8. Tell the story of what befell the reconnoitering party under Eurylochus.

9. What experience in real life is like the change which came to the Greeks in Circe's palace?

10. How did Ulysses protect himself from Circe's spells, and how did he rescue his companions?

11. Tell of the rites of hospitality in Circe's palace.

12. Explain the reluctance of Eurylochus to return to the palace.

13. Why do you think Circe obliged Ulysses to visit the abode of the dead?

Book XI

1. Why did the Greeks object to being left without funeral rites?
2. Which were more important to Ulysses, the problems of the dead or those of the living?
3. On what condition was Ulysses allowed to return home?
4. Account for the anger of Neptune toward Ulysses.
5. Tell of the fate of Anticlea, the mother of Ulysses.
6. What was the condition of the dead in Hades, according to Greek belief?
7. What finally caused Ulysses to leave the house of Pluto?

Book XII

1. Describe the funeral of Elpenor.
2. Account for Circe's kindness to Ulysses.
3. What advice did Circe give to the Greeks?
4. By what devices did the Greeks escape the Sirens?
5. Is Homer happy in his use of similes? Give an example from this Book.
6. How did the Greeks avoid Scylla and Charybdis?
7. Tell how Ulysses' crew came to grief at the island of the Sun.
8. How did Ulysses reach Ogygia?
9. What seems to have been the attitude of the gods towards him?

Book XIII

1. Why were the Phæacians so hospitable to Ulysses?
2. What presents did they make to him as he was leaving?
3. Find instances of courtliness and politeness in the conduct of Ulysses.

4. What was the belief of the Greeks in regard to the interest of the gods in human affairs?

5. Is there any significance in the fact that Ulysses finally returned to Ithaca in the dark when he was asleep?

6. Show how Minerva constantly befriended him. Account for her friendship.

7. Account for Ulysses' telling a lie to Minerva about himself.

8. Why had Minerva sent Telemachus to Lacedæmon?

Book XIV

1. Show how the use of little details gives to the description of Eumæus the force of reality rather than that of fiction.

2. What is the purpose of the disguise of Ulysses, and of his frequent false stories about himself? Is lying ever justifiable?

3. Why did Ulysses in disguise keep prophesying that the real Ulysses would soon be home?

4. What is your impression of the character of Eumæus?

5. By what device does Ulysses test the kindliness of the swineherd?

6. What news does he learn about his wife and son?

Book XVIII

1. Was Irus jealous of Ulysses? Give reasons.

2. Why did not Ulysses hit Irus with his whole strength?

3. Did any advantages accrue to Ulysses because of his victory over Irus? Explain.

4. In what light do the suitors appear in this Book?

5. What were Penelope's motives in wishing to visit the suitors?

6. Why did Minerva delay Penelope's visit?

7. What criticism of the suitors did Penelope make? With what result?

8. Account for Melantho's insolence to Ulysses.

9. Relate an incident which shows the impression which Ulysses had already made upon the suitors.

10. Show that Telemachus had really come of age.

Book XIX

1. Why were the arms taken out of the hall?

2. How did Minerva help in the removal of the weapons? What did her help show?

3. Why did Ulysses stay in the hall so late?

4. Why does Ulysses continue to deceive his wife? Why did he not reveal himself to her?

5. What was the effect upon Penelope of her husband's story?

6. How had Ulysses received a wound on his leg?

7. Why did he charge Euryclea not to reveal him to his wife?

8. What was Penelope's dream and how did Ulysses interpret it to her?

9. How did Penelope purpose to bring the siege of the suitors to an end?

10. What was the significance of the fact that Penelope could sleep well that night?

Book XX

1. Why did Ulysses spare the faithless women-servants at this time?

2. What did he fear if he should be able to kill all the suitors?

3. What fears did Penelope have for the future?
4. How did Jove reassure Ulysses with an omen?
5. What hints does this Book furnish about the daily routine of a Greek household?
6. Contrast the attitude of Melanthius towards Ulysses with that of Philætius.
7. Why does Ulysses foretell his return to Philætius?
8. Why did the suitors still plan to kill Telemachus?
9. What new evidence is there that Telemachus has reached man's estate?
10. Why does the author allow Ctesippus to insult Ulysses?
11. What was the purpose of Agelaus in his speech to Telemachus?
12. What foreshadowing of evil do you find in the words of Theoclymenus?
13. What is the purpose of the advice of the suitors that Ulysses should be sold as a slave?

Book XXI

1. Give the story of Ulysses' bow.
2. Why did Penelope propose a contest for the suitors with the bow of Ulysses?
3. What qualities must a man have in order to win the contest?
4. What was the nature of the contest with the bow and the axes?
5. Why did not Telemachus enter the contest?
6. Why did Leiodes the soothsayer first make trial of the bow?
7. How did Ulysses plan to get a chance at the bow himself?
8. Why were the women not allowed to see the contest?

9. What reason did the suitors give for proposing a delay in the contest?

10. Why did Penelope wish Ulysses to have a chance at the bow?

11. Why were the doors locked by advice of Ulysses?

12. What elements of beauty and power do you find in the account of how Ulysses shot through the axes?

Book XXII

1. Show how the skilful use of details heightens the vividness of the account of the slaying of Antinous.

2. How did Eurymachus attempt to escape his fate?

3. What help was Telemachus to his father at this crisis?

4. How was the retreat of the suitors cut off?

5. Collect all references to Melanthius and tell what you think of him. Did he deserve his fate?

6. What help did Minerva give Ulysses in this fight? Did it detract from his glory?

7. Contrast the treatment of Leiodes with that of Phemius.

8. What moral is enforced in the escape of Medon?

9. Did the shameless women deserve their terrible fate?

10. What evidence does this Book afford of the savagery of the Greeks?

Book XXIII

1. How do you account for Penelope's doubt about the return of Ulysses?

2. How did Ulysses prove to Penelope that he was indeed her husband?

3. Explain what means were taken to prevent the inhabitants of Ithaca from knowing about the slaugh-

ter of the suitors. Why was such a precaution necessary?

4. What was to be the manner of Ulysses' death?

5. Tell again the story of Ulysses' wanderings as he related it to his wife.

Book XXIV

1. Why did Ulysses wish to visit his father immediately?

2. Account for the dishevelled appearance of Laertes.

3. Why did Ulysses use deceit in talking to his father?

4. What new story did Ulysses tell to account for himself to his father?

5. How did Ulysses prove his identity to his father?

6. Why did the Greeks celebrate every great event with a feast?

7. What was the effect upon the Ithacans of the news of the killing of the suitors?

8. What reason had Eupithes for hating Ulysses, and with what arguments did he rouse the Ithacans?

9. With what arguments did Alitherses seek to keep the Ithacans from revenge?

10. Why was it fitting that Eupithes should die by the hand of Laertes?

11. What brought the contest to an end?

12. Does this seem a fitting close to the story?

13. What was the future history of Ulysses? (See Notes to Book xxiv, p. 307.)

THEME SUBJECTS

Book VI

1. A wash day in Scheria.

2. The training of Greek girls.

3. Games among the Greeks.
4. A description of the Phæacians.
5. Help from the gods in daily life.
6. Ulysses' skill in speaking.

Book VII

1. The friendship of Minerva for Ulysses.
2. The royal palace of Scheria.
3. The treatment of guests.
4. The voyage of Ulysses from Ogygia to Scheria.
5. The craftiness of Ulysses.

Book VIII

1. An assembly among the Greeks.
2. A typical Grecian bard.
3. Ulysses' respect for the bard.
4. The two songs of Demodocus.
5. The function of games among the Greeks.
6. A Grecian ship.
7. The entertainment of a stranger in Scheria.

Book IX

1. The island of Ithaca.
2. The scene when a bard sings.
3. The island of the Cyclops.
4. Polyphemus.
5. The den of Polyphemus.
6. The attack on Ismarus.
7. Effect of lotus-eating.
8. The struggle with Polyphemus.
9. The escape from the Cyclop's den.
10. The retreat over the sea.

Book X

1. Hospitality at the Æolian Isle.

2. The harbor of Telepylos.
3. The cruelty of the Laestrygonians.
4. Circe's palace.
5. Good and evil in Circe.
6. The fate of Elpenor.
7. The way to the house of Pluto.
8. Summoning the spirits of the dead.

Book XI

1. The request of the soul of Elpenor.
2. The prophecy of Tiresias.
3. The story of Anticlea.
4. Agamemnon's fate.
5. The story of Achilles.
6. The shades of Minos, Orion, and Tityus.
7. Tantalus and Sisyphus.
8. The tale of Hercules.

Book XII

1. The burial of Elpenor.
2. The hospitality of Circe.
3. Circe's advice.
4. The escape from the Sirens.
5. The adventures of Scylla and Charybdis.
6. The Island of the Sun.
7. The escape of Ulysses to the Island of Calypso.

Book XIII

1. The gifts of the Phæacians.
2. Ulysses as a gentleman.
3. The debate among the gods.
4. The return to Ithaca.
5. The friendship of Minerva.

6. The false story of Ulysses.
7. The advice of Minerva.

Book XIV

1. The abode of the swineherd.
2. Keeping swine in Greece.
3. The hospitality of Eumæus.
4. The false story of Ulysses.
5. The feast.
6. The device of Ulysses for getting a good bed.

Book XVIII

1. The fight between Irus and Ulysses.
2. Ulysses' advice to Amphinomus.
3. Penelope's visit to the suitors.
4. Minerva's gift of sleep to Penelope.
5. Chiding the suitors.
6. Criticism of the suitors by Penelope.
7. The gifts of the suitors.
8. Melantho's railing at Ulysses.
9. Eurymachus's offer to Ulysses.
10. Hurling the stool.
11. The manly stand of Telemachus.

Book XIX

1. The removal of the weapons.
2. The help of Minerva.
3. Melantho's second railing at Ulysses.
4. Penelope's interview with Ulysses.
5. Penelope's device for delaying a choice among the suitors.
6. Ulysses' story about himself.
7. The wound in Ulysses' leg.
8. Euryclea's recognition of Ulysses.
9. Penelope's plan for trying the suitors.

Book XX

1. Sparing the women servants.
2. Minerva's counsel.
3. Penelope's fears.
4. Jove's omen to Ulysses.
5. Housekeeping in ancient Greece.
6. A faithful servant.
7. The development of Telemachus.
8. The insult of Ctesippus.

Book XXI

1. How Ulysses obtained his bow.
2. A shooting match of long ago.
3. The warning of Leiodes.
4. Ulysses' plan to get the bow.
5. The failure of the suitors.
6. The help of Penelope.
7. Ulysses winning the contest.

Book XXII

1. The slaying of Antinous.
2. The craftiness of Eurymachus.
3. Telemachus and his father.
4. Melanthius, a traitor.
5. The help of Minerva.
6. The fate of Leiodes.
7. The sparing of Phemius and Medon.
8. Hanging the shameless women.

Book XXIII

1. Penelope learns of Ulysses' return.
2. Penelope's doubt.
3. Deceiving the people of Ithaca.
4. Penelope's bed.
5. Ulysses' voyage reviewed.

Book XXIV

1. Ulysses and his father.
2. Laertes.
3. Ulysses' story.
4. Ulysses reveals himself.
5. The feast at the home of Laertes.
6. The attempted revenge of the Ithacans.

Irving, Washington—The Sketch Book

Edited by Charles A. Dawson, Ph. D., Head of the English Department, Central High School, Syracuse, N. Y.

THE LIFE OF IRVING

1. What were Irving's characteristics as a boy?
2. Give an account of Irving's early travels, and of his trip abroad in 1804.
3. Outline his public career.
4. Give a description of Irving.
5. Name some of his works.
6. Discuss Irving's place in literature.
7. What valuable suggestions may be drawn from *The Sketch Book?*
8. What was Irving's method of gathering material?
9. What are the characteristics of Irving's style?

STUDY OF THE TEXT

The following questions should be helpful by way of directing to a mastery of the plan and structure of the essays and a correspondingly clearer grasp of the content. In order to overcome the difficulty arising from the variety of subjects among the essays, the teacher should follow closely the groupings suggested in the Introduction (pp. 13–14) and also the cross references and comparisons called for in the Study Topics and the Notes. Such comparative study is necessary if the pupil is to get a unified notion of Irving's work.

The Author's Account of Himself

1. What dreams of the author's boyhood were realized in later years?

2. Do the reasons he gives for desiring to visit Europe still hold good for an American?

3. How does the author introduce the title of his volume?

The Voyage

1. Suppose Irving going from New York to Liverpool to-day; how do you think his experience on board ship would differ from that which he describes in this essay?

2. How is the account of the voyage introduced: by sentences about this particular voyage, or about voyages in general?

3. What suggestions of subjects of the following essays do you find here?

Roscoe

1. What do you think most strongly attracted the author to Mr. Roscoe?

2. Describe the method which Irving uses to introduce his subject.

3. Is any moral drawn in the sketch?

The Wife

1. What do you think most interested Irving in this subject?

2. How would such a situation be handled to-day in a short story?

Rip Van Winkle

1. How does the author prepare the reader for his story? (Read the quotation from Irving in the Introduction [p. 15] about his method of work.)

2. Where (with what paragraph) does the *action* of the story begin?

3. What is the effect for you of the description of

the "fairy mountains" in the first paragraph? Do you think that on that "fine autumnal day" Rip was interested in the scene?

4. Joseph Jefferson, on the stage, gave Rip a somewhat poetical nature. Does Irving's portrait give any reason for this interpretation?

5. How does Irving bridge the gap between Rip's falling asleep and his awakening?

6. On Rip's return to the village, how are the details of his experience made to contrast with those of his former popularity?

English Writers on America

1. What type of writing found in the other sketches is lacking in this essay?

2. What is Irving's suggestion as to the way to avoid the difficulty he points out?

Rural Life

1. What advantages for a nation does Irving find in a country life enjoyed by all classes?

2. How are the first two paragraphs used to introduce the subject?

The Broken Heart

What likeness in plan do you find between this sketch and "The Wife"?

The Art of Book-making

1. Describe the method used in the first paragraph to introduce the subject.

2. What is the *story* running through the sketch?

3. What is the effect of the repetition of the word *familiar?*

A Royal Poet

1. How does the author prepare the way for his theme?
2. In the account of the origin of the "King's Quair," do you find anything that reminds you of Irving's own way of beginning one of his sketches?
3. What is the narrative that binds this whole sketch together?
4. What other stories are suggested in the sketch?

The Country Church

1. What is the part assumed by the author in this sketch?
2. In what others of the essays have you found the same character assumed?

The Widow and her Son

With what others of the essays can you class this in subject and plan of composition?

The Boar's Head Tavern

1. What quality do you notice in the introduction of this sketch that makes it different from those that precede it?
2. What is the object of the author's ridicule in the essay?
3. Trace the author's route on the map (p. 548).
4. What is the author's attitude toward old so-called relics and traditions? In what other essays do you find him assuming this mood?

Mutability of Literature

1. What mood is suggested by the author's introductory paragraph?

2. What means are used to unify all these observations about old and forgotten books?

Rural Funerals

What use of narrative is made in this essay?

The Spectre Bridegroom

1. What purpose does the sketch of "The Inn Kitchen" serve here?
2. How is the way prepared for the story?
3. Where does the *action* of the story really begin?
4. What resemblances do you notice, in theme and plan, between this story and "Rip Van Winkle?"

Westminster Abbey

1. Trace the author's path through the Abbey on the Plan (p. 553).
2. How does the author impress upon the reader the atmosphere of the Abbey as he saw it?
3. In what mood does the author leave the building?
4. What had Irving *seen* in Westminster Abbey?

Christmas

1. Where did Irving get his material for these Christmas Essays?
2. Taking the entire group together, what do you find to have been the author's plan of composition?
3. What figures might you take from the Christmas company at Bracebridge Hall, as central characters for some Christmas stories? (See letter in Introduction, p. 15, about the plan of Irving's *Bracebridge Hall.*)

London Antiques and Little Britain

1. Who is "*I*" in these two papers? See Introduction and Notes.

2. There is some satire in "Little Britain." At what is it directed?

Stratford-on-Avon

1. What similarity do you find between the moods of the author in this sketch and in "The Boar's Head Tavern"?

2. What had Irving expected to find in Stratford and its neighborhood? Was his search successful? What evidence in the essay?

3. What equipment had the author for an appreciative visit to Stratford?

4. What impressions of Shakespeare, as man and poet, do you get from this essay?

5. Does Irving write as a student or as a lover of Shakespeare?

(For the following five sketches, see the Notes for suggestions as to study and questions.)

The Legend of Sleepy Hollow

1. In what ways is the introduction of this tale like that of "Rip Van Winkle?" Point out differences between this introduction and that of "The Spectre Bridegroom."

2. What are the different phrases with which Irving contrives to place before the reader the character of Sleepy Hollow?

3. Where in the tale does the actual action of the story begin?

4. What descriptions of characters and places have been given up to this point as preparatory to the story?

5. In this tale Irving approaches somewhat more nearly than in other sketches the form of a short-

story plot. What would be such a plot, with Katrina as the central figure? With Brom Bones?

THEME SUBJECTS

The Author's Account of Himself

1. Reasons for a trip abroad to-day.
2. Your choice of a trip abroad or a trip through the United States.

The Voyage

1. A modern ocean liner.
2. First impressions of the sea.
3. A storm at sea.
4. Land ho!
5. On the dock.

Roscoe

A local Roscoe.

Rip Van Winkle

1. A village in the Kaatskills.
2. Nicholas Vedder.
3. The group of cronies under the tree.
4. The gnomes.
5. The game of bowls.
6. Rip's awakening.
7. Rip's return to the village.
8. The changes in the village.

English Writers on America

The truth of this essay to-day.

Rural Life

1. An English country-seat.
2. An English park.
3. Peacefulness of English scenery.

The Broken Heart

The masquerade.

The Art of Book-making

1. A library reading room.
2. The animated portraits.

A Royal Poet

1. A description of Windsor Castle.
2. James in his tower.
3. The Tower Garden as James saw it.
4. The murder of James.

The Country Church

1. A country church.
2. The merchant and his family.

The Widow and Her Son

1. The widow.
2. The press gang.
3. The return of the wanderer.

The Boar's Head Tavern

1. The tallow-chandler's shop.
2. The sexton and church of St. Michael's.
3. The Mason's Arms Tavern.

Rural Funerals

English funeral customs in Irving's time.

The Spectre Bridegroom

1. The baron.
2. Preparations at the castle.
3. The banquet.
4. The return of the bride and groom.

Westminster Abbey

1. The Poets' Corner.
2. Henry the Seventh's Chapel.
3. A general impression of the interior of the Abbey.

Christmas

(This covers the whole group of Christmas essays.)

1. Old English Christmas customs.
2. The passengers in the stage coach.
3. The Hall of the Bracebridge Mansion.
4. Master Simon.
5. The village choir.
6. The Christmas dinner.
7. The burlesque masque.

London Antiques

A description of the Charter House.

Little Britain

1. Skryme.
2. The rival "Burial Societies."
3. "The roaring lads."

Stratford-on-Avon

1. Shakespeare's house.
2. Shakespeare's grave.
3. The Park.
4. The great Hall at Charlecote.
5. The trial of Shakespeare, for poaching, before Sir Thomas Lucy.

Philip of Pokanoket

(This covers the two Indian essays.)

1. The Indians and the Colonists.

2. King Philip.
3. The adventures of King Philip.
4. The death of King Philip.

John Bull

1. John Bull.
2. The allegory in this essay.
3. The truth of the essay to-day.

The Angler

1. The veteran angler.
2. The angler's cottage.

The Legend of Sleepy Hollow

1. Ichabod Crane.
2. The school house.
3. The Van Tassel farm.
4. Brom Bones.
5. The "quilting frolic" at the farm.
6. Ichabod and the Phantom Horseman.

Lincoln, Abraham—Selections

Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York.

THE LIFE OF LINCOLN

1. State the important dates in Lincoln's life.
2. Outline the main historic events which occurred during his lifetime.
3. Tell all you know of Lincoln's boyhood.
4. Discuss Lincoln's public career.
5. Give an account of the relations between Lincoln and Douglas.
6. Give a description of Lincoln, stating his chief characteristics.
7. What were the evil effects, in the South, of Lincoln's assassination?

STUDY OF THE TEXT

First Inaugural Address

1. What were the relations between the Northern and the Southern states, March 4, 1861?
2. What was Lincoln's attitude toward slavery: (1) within the states; (2) in the territories; (3) in regard to fugitive slaves; (4) his personal views regarding the institution of slavery?
3. State briefly the opposing views of the nature of the union—Nationalism and States' Rights (see p. 8).
4. Explain: "insurrectionary or revolutionary, according to circumstances" (p. 28).
5. Explain: "The central idea of secession is the essence of anarchy" (p. 31). "Whoever rejects it does, of necessity, fly to anarchy or despotism."—Why?

Second Inaugural Address

1. This ranks with the "Gettysburg Speech," as Lincoln's best. What do you consider the finest parts of the address? What qualities make it a strong speech? What, then, can you say of Lincoln's style of writing?

2. Select examples of balanced sentence structure. Compare them with his use of this structure in the letter to Horace Greeley (p. 49).

3. Select illustrations of Lincoln's deep religious feeling.

4. Lincoln said, in a letter to Thurlow Weed, that he expected this speech to "wear well." What qualities in it justify his belief?

Address in Independence Hall

1. Explain the allusion in paragraph 1.

2. Show that Lincoln's political views sprang from "the sentiments embodied in the Declaration of Independence."

3. How does he define that sentiment in paragraph 3?

4. Why is this speech called prophetic?

The Speech at Gettysburg

1. Describe the occasion when this speech was made.

2. Note the use of balanced sentences and parallel construction, and explain their value.

3. Consider whether a single word added to the speech or taken from it would improve it.

Last Public Address

1. State briefly some of the main problems in the reconstruction of the seceded states.

2. How does this speech show that Lincoln's at-

titude was practical, sensible, and reasonable, rather than theoretical and dogmatic?

Letter to Horace Greeley

1. What was Lincoln's chief purpose throughout the war? Find out how the Emancipation Proclamation was intended primarily to contribute to this purpose, rather than to benefit the slaves. (Read "A Letter to A. G. Hodges," p. 160.)

2. What can you judge of his character from this letter?

3. What distinction does he draw between his personal opinions and his official duty?

Early History

1. Give an outline of Lincoln's life to the age of twenty-one, supplementing his own sketch by other details that you have learned.

2. How did he obtain his wide knowledge with so little schooling?

3. Tell something of his public life up to 1861.

Address at Springfield Lyceum

1. What does Lincoln mean by saying that the nation may "die by suicide" (p. 77)?

2. Reverence for the laws (p. 60): what led him to insist so strongly on the need of this?

3. Sum up his views as to mob law. What is the effect on government of the prevalence of mob rule? Cite cases in recent years.

4. Note the use of parallel construction on pp. 59, 60. What is gained by it?

5. "To successfully frustrate" (p. 63): criticise.

6. "Upon these let the proud fabric of freedom rest" (p. 66). To what does *these* refer?

7. Explain the figures of speech in the last three paragraphs of the address, pp. 65, 66.

Notes for a Law Lecture

Mention characteristics shown here which you think contributed to Lincoln's success in law practice; to his personal popularity.

Eulogy of Henry Clay

1. Discuss Clay's leading qualities as set forth by Lincoln. His oratory.

2. What ideas does Lincoln express regarding division into political parties and one's attitude toward an opponent?

3. Explain "British aggression" and "the cause of the injured sailors," in the War of 1812 (pp. 80, 81).

4. What danger was there in "dividing the country by geographical lines" on a political measure? When did such a crisis first arise?

5. "Have the wolf by the ears" (p. 84): explain the metaphor and show how it applies.

For classes that have read Webster's "Reply to Hayne and Seventh of March Speech":

6. Compare Clay with his great contemporary Webster, as to (1) circumstances of life; (2) political views and aspirations; (3) oratorical gifts; (4) work for the nation; (5) ideals.

7. What was Webster's position on the Nullification Question? The matter of compromise?

Speech at Republican Convention

1. Describe the circumstances which led to this speech with reference to (1) Lincoln's position, and (2) the status of the slavery question.

2. Tell the history of Lincoln's relations with Douglas.

Lecture on Discoveries

1. How is "Young America" portrayed here? How far do you think his character has changed since 1860?

2. "The most current youth" (p. 102): explain this unusual use of the adjective.

3. Explain: "There are more mines above the earth's surface than below it" (p. 106).

4. What characteristics of Lincoln are shown in this speech? (1) Show how he satirizes Douglas and his party. (2) Select examples of humor.

5. Study the way in which he prepares, by transition sentences, for new steps in thought. Recognizing early in his legal career his lack of logical habits of thought, he took up, by himself, the study of logic and Euclid, to force himself to argue clearly, to present a thought exactly.

Address at Cooper Institute

1. "The division of local from Federal authority" (p. 116): what would each include?

2. "Identical, same, individual men" (p. 125): explain the meaning of each adjective, showing why Lincoln used three instead of one.

3. State the attitude of the Republican party towards slavery in 1860, as expressed by Lincoln (pp. 128, 134).

4. How does Lincoln here define sectionalism? (See p. 130).

5. Explain: "the lawyer's distinction between dictum and decision" (p. 138). How does the phrase apply in the question Lincoln is here discussing?

6. "A conclusive and final rule" (p. 140): why are both words used?

7. Notice the rhetorical questions used in this speech. Discuss their value.

8. Apply the closing words to Lincoln's career after his election.

9. Compare Lincoln's view that slavery is "an evil not to be extended but to be tolerated" (p. 128) with Webster's views in the "Seventh of March Speech."

10. State your opinion of the speech, with reasons.

Farewell Address at Springfield

"A task more difficult than that which devolved upon Washington" (p. 145): what was it? Why more difficult?

Recommendation of Compensated Emancipation

1. What measure did the President propose for keeping the border states in the Union?

2. What is meant by compensated emancipation? Was it ever put into effect?

The Emancipation Proclamation

1. What was the plan for emancipation in (1) slave states that were not in rebellion; (2) the seceded states?

2. What were the provisions regarding fugitive slaves?

Letter to A. G. Hodges

1. State Lincoln's ideas in regard to personal beliefs and public duties. Compare these statements with a similar expression of his views, given on page 50.

2. Under what conditions did he deem emancipation necessary?

3. What does he state as the results of emancipation after one year?

General Topics

1. Compare the "Speech at the Springfield Lyceum" in 1837 with the "Cooper Institute Speech." Note any differences (1) in style; (2) in logical arrangement; (3) in force of expression. What means did Lincoln use to train himself in logical thought? Is there any evidence of this in the "Cooper Institute Speech?" (It is suggested that each speech be first carefully outlined.)

2. Cite passages which seem to you to be the words of a man born to lead, showing why, even as early as 1837, men "recognized him as a master."

3. Comment on the style and the subject-matter of Lincoln's speeches—"Gettysburg," "Second Inaugural," "Eulogy of Clay," "Cooper Institute," "Divided House"—in the light of the fact that he was self-educated.

4. J. T. Morse says: "Lincoln was like Shakespeare in that he ran through the whole gamut of human nature. In his early days he struck his roots deep down into the common soil of earth, and in his late years his head towered and shone among the stars. Yet his greatest, his most abiding and distinctive trait was his humanness of nature; for worse or better, one is always conscious of being in close touch with him as a fellow man."

Justify this statement from Lincoln's character as shown in the speeches, and from the story of his life.

5. "By Lincoln's death the South lost its best friend." Justify this statement from the speeches.

6. "With malice toward none: with charity toward all." Apply this to his life.

7. Characterize the man from his works.

8. "Lincoln's mental equipment included great

power of analysis, direct unswerving logic, and the ability to pursue lines of concise reasoning to maxims of constitutional law and political morals." Prove from his works.

THEME SUBJECTS

1. A presidential inauguration.
2. Slavery, as discussed in the first inaugural address.
3. The progress of the war at the time the second inaugural address was made.
4. Independence Hall, Philadelphia.
5. The Battle of Gettysburg.
6. A local dedication ceremony.
7. The serenade on the occasion of the last public address.
8. Lincoln's policy as expressed in the letter to Horace Greeley.
9. Lincoln and his books.
10. A lynching.
11. Mob rule, as discussed in the address at Springfield Lyceum.
12. Lincoln, the lawyer.
13. Henry Clay.
14. Lincoln on eloquence, in the "Eulogy of Henry Clay."
15. The American Colonization Society
16. The principle of squatter sovereignty referred to in the speech at the Republican Convention.
17. The Lincoln-Douglas debates.
18. Young America, as described in the "Speech on Discoveries."
19. Old Fogy, as described in the same speech.
20. The value of the invention of printing.
21. Lincoln's ideas on sectionalism as shown in the speech at Cooper Institute.

Lowell, James Russell—The Vision of Sir Launfal, and other Poems

Edited by Julian W. Abernethy, Ph. D., formerly Principal of the Berkeley Institute, Brooklyn, N. Y.

THE LIFE OF LOWELL

1. Tell about Lowell's home and his parents.
2. Discuss his early life and its influence on him.
3. What is known of Lowell at Harvard?
4. Tell something of his editorial undertakings.
5. Discuss Lowell's connection with the abolitionists.
6. What were his relations with Harvard in after life?
7. Outline Lowell's public career.
8. Name some of Lowell's works.

STUDY OF THE TEXT

1. Under what circumstances did the "vision" come to Sir Launfal?

2. What was the vision? Explain its meaning.

3. Show how the vision affected his conduct.

4. Contrast Sir Launfal's treatment of the leper at their first meeting with his treatment at their second.

5. What connection have the preludes in *The Vision of Sir Launfal* with the main divisions which they precede? What is their part in the poem as a whole?

6. "The soul partakes the season's youth . . .
What wonder if Sir Launfal now
Remembered the keeping of his vow?"

Give the meaning of these lines, and explain what you think is Lowell's purpose in the prelude from which they are taken. Give the substance of the correspond-

ing prelude to the other part of the poem, and account for the difference between the two.

7. Compare *The Ancient Mariner* and *The Vision of Sir Launfal* with regard to the representation of a moral idea in each.

8. Discuss, with illustrations, Lowell's descriptions in this poem, touching on the following points:

(a) beauty, (b) vividness, (c) attention to details.

9. Outline in tabular form the story of Sir Launfal's search for the Holy Grail; be careful to include in your outline the time, the place, the leading characters, and the leading events in their order.

THEME SUBJECTS

1. A summer's day as described in the poem.
2. Sir Launfal as he sets out on his journey.
3. Winter as described in the poem.
4. The great hall on Christmas Eve.
5. Sir Launfal's attitude toward the leper, at the beginning and at the end of the poem.
6. Lowell's power of description.
7. The lesson in the poem.

Macaulay, Thomas Babington—Essays on Lord Clive, and Warren Hastings

Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York.

THE LIFE OF MACAULAY

1. What do you know of Macaulay's father?
2. Give an account of Macaulay's habits and characteristics during his boyhood.
3. Comment on his school and college life.
4. Tell something of Macaulay's childish compositions.
5. Outline his public career.
6. What was his great achievement in India?
7. Give a description of Macaulay as a man and as a writer.
8. To what three branches of literature did he devote himself?
9. What were Macaulay's qualifications as a historian?
10. Name some of his famous works.

ESSAY ON CLIVE

STUDY OF THE TEXT

Occasion for Writing Essay

1. What was the state of civilization in Mexico and Peru at the time of their conquest by Spain?
2. Give illustrations from these paragraphs of Macaulay's preference for specific details rather than the abstract statement under which these details come. What does he gain by it?
3. Judging from the fault he finds with Orme and

Mill, what do you consider to be his belief as to the requisites of a good history?

4. What are the essentials of a good biography? Compare your opinion with that stated by Carlyle in the opening paragraphs of his *Essay on Burns*.

Ancestry and Character

1. What is the topic sentence of the paragraph beginning on page 26? How is it developed?

2. Explain the term "such slender parts" (p. 27).

The East India Company

1. Read Ch. xviii in Macaulay's *History of England* and from that and the account given here write an account of the early history of the East India Company.

2. "Infringe the monopoly"; explain.

3. "The rapidity of the prophet's gourd"; explain the significance of this allusion.

4. "The voyage by the Cape." How is the journey from England to India made to-day?

Clive's Early Experiences

1. Select from these paragraphs examples of balanced structure and explain why they are used.

2. What is shown of Clive's character in these early days?

The Struggle for India

1. "Even then the first of maritime powers." What naval battles had England won? How does her navy, to-day, compare with that of the United States?

2. "On parole"; explain.

3. What right had Dupleix to overrule the orders of Labourdonnais? Locate Mauritius.

4. Does page 34 disprove the assertions made elsewhere by Macaulay and others that India is poor? Give reasons for your answer.

5. Point out examples of explanation by comparison with known objects.

6. "The vices of Oriental despotism." What are they?

7. "The vices inseparable from the dominion of race over race." Give examples of these from the history of the United States.

8. What is the purpose of the paragraph at the bottom of page 35?

9. "Feudal privileges"; explain.

10. From pages 37 and 38, comment on Macaulay's sentence structure, and especially on his use of long and short sentences.

11. What is the purpose of the questions in the last half of page 39?

12. "From Cape Cormorin to the eternal snows of the Himalayas." State in other words. Which is the better form? Why? Give other examples of the same usage in this paragraph.

13. "Confounded the confusion." Explain the meaning, and state in your own words how it was done.

14. What is Dupleix's ambition? Why does Macaulay speak harshly of him and not of Clive, who does practically the same things?

15. Analyze the paragraph beginning at the foot of page 44. What is the purpose of the last sentence?

16. In the last paragraph on page 47 what is the topic? Where stated? How developed? What, in Clive, won his men?

17. Page 52, "Induced . . . by a just and profound policy." Explain what it was.

18. Page 56, sentence beginning line 16. Rearrange to secure better order.

19. Sum up Clive's work in a well-constructed paragraph, imitating, as far as possible, Macaulay's style, both as to choice of words and as to sentence structure.

First Return to England

1. What traits of character were displayed by his actions in his relations with the Company, with his family, in his private life, in his private career?

2. How had he fulfilled the promise of his boyhood?

3. "Calumny and chicanery" (p. 61); explain.

The Subjugation of Bengal

1. What is the topic of the paragraph beginning on page 62? Analyze the paragraph, indicating the method of development.

2. Explain the Castilian proverb. Show how it applies to the Bengalese.

3. "Oriental despots are the worst class of human beings." Why? Give other proof of the truth of this statement.

4. Criticise the sentence structure in paragraphs beginning on pages 66 and 67. Why are so many short sentences used?

5. Criticise Clive's action in making terms with Surajah Dowlah, instead of punishing him.

6. "The substituting of documents and the counterfeiting of hands"; explain. To what episode does Macaulay refer?

7. What excuse is there for Clive's treatment of Omichund? Is the excuse a justification? Why?

8. Why is Plassey ranked among the decisive battles of the world?

9. What, in Macaulay's opinion, is the real secret of British power in India? Is he right? Read Kipling's "The White Man's Burden."

10. Explain the figure in the sentence beginning line 29, page 85. What is the purpose of making the next paragraph separate instead of uniting it with the previous one?

11. Does the paragraph at the middle of page 87 prove India a rich colony? Why?

12. What does Macaulay find to blame in Clive's conduct?

13. Page 90, "By implication at least"; explain.

14. Page 90, "So unfortunate as to be born in the purple"; explain.

15. Page 94, "The great army . . . melted away." What figure is used? What is signified by it?

16. Why does Macaulay justify Clive for accepting the quit-rent?

Second Return to England

1. Page 97, "Since the death of Wolfe." When and where?

2. What cause had England to be proud of Clive, rather than of the other generals mentioned?

3. Page 100, "The power of the Company is an anomaly"; explain. When and how was this anomaly brought to an end?

4. "Mounted by the regular gradations" (p. 101). What were they?

5. "Above a year and a half" (p. 103). What is the present usage for this idea?

6. Show how the Company was responsible for the misdeeds of its servants.

7. "Cruelty was not among the vices of the Com-

pany" (p. 104). Comment on this in the light of the rest of the paragraph.

8. Explain lines 11–12, page 105; also line 17.

9. What progress has England made toward the ideal nation spoken of by the Mussulman historian on page 106?

10. What was the real cause of the directors' anxiety about India?

Final Work in India

1. Was Clive in any way responsible for the conditions in India?

2. Explain lines 23–25, page 110.

3. Page 111, "A mistaken policy." Why "mistaken"?

4. Page 111, "This practice had been seriously injurious to the commercial interests of the corporations." How?

5. State in your own words Clive's reasons for appropriating to the support of the service the monopoly of salt.

6. Page 117, last sentence. Criticise the order.

Final Return to England

1. What is the structure of the last sentence, page 120? How is it kept a unit?

2. Page 120, "Raised the price of rotten boroughs"· explain.

3. Why was Clive so well hated?

Retrospect

1. Give examples of parallel structure.

2. In what respects has his name a right to a place "in the lists of those who have done and suffered much for the happiness of mankind"?

THEME SUBJECTS

1. Clive's career in India a fulfillment of the promise of his boyhood.
2. The Sepoy Mutiny.
3. The present government of India.
4. Work and character of Clive and Hastings compared.
5. England's right to India.
6. Conditions in India and in the American colonies before the Revolution.
7. Macaulay's style.
8. Macaulay's power of description.
9. The clearness of Macaulay's style.
10. The East India Company.

ESSAY ON HASTINGS

STUDY OF THE TEXT

Occasion for the Essay

1. What does Macaulay state as his opinion of Hastings' character?
2. What does he consider the fault of Mr. Gleig's biography? What should his own sketch contain?

Hastings' Ancestry and Education

1. What characteristics does Macaulay find in the Hastings' ancestry?
2. What sort of character would you expect from such parentage?
3. What were the chief traits of character shown in his childhood?
4. Give an account of Cowper, his schoolmate.
5. Explain "the doctrine of human depravity" (p. 148).
6. What is implied in lines 6–10, page 148?

7. What do lines 11–17 suggest as to Impey's character?

8. What evidences were there, in his boyhood, of traits which might lead to greatness?

Beginning of His Work for the Company

1. Locate on the map the various places mentioned.

2. Sketch the history of the East India Company.

3. Give an account of the trouble with the French in India.

4. Give an account of the various peoples making up the inhabitants of India.

5. Explain the caste system among the Hindoos.

6. Who was the "Mogul," and why so called?

7. Give a brief account of the work done by Clive in India.

8. From bottom of page 151 to top of page 154, what is the theme? Criticise the unity of the paragraph.

9. Point out examples of Macaulay's use of the concrete, the particular, instead of the abstract, general statement.

10. Explain why a statesman would not be a freebooter, a plunderer of the people.

First Return to England

1. What traits of character are shown during his stay in England?

2. Give a brief account of Dr. Johnson.

3. What excuse is there for Baroness Imhoff?

4. What means does Macaulay use to justify Hastings?

Rise of Hastings' Power

1. How had "the servants of the Company ceased to be clerks, and had become warriors and negotiators"?

2. State, in your own words, the nature of the government of Bengal at this time.

3. What are the powers of the Viceroy in India to-day?

4. Explain the meaning of "political" and "diplomatic," showing why they are not synonymous.

5. Explain the words "important, lucrative, and splendid" as they apply to the office of native minister of Bengal.

6. Explain the term "Maharajah."

7. Explain the term "high and pure caste."

8. State in your own words the meaning of lines 7–9, page 163. Why has Macaulay chosen this way to state it? Give another instance of the same method in this paragraph.

9. Describe the character of the Bengalese, showing why the English find it so difficult to comprehend.

10. Why does Macaulay consider India a poor country? What is your opinion as to what makes a nation rich? For what do the colonies of England spend their revenues to-day? What use was the Company making of India?

11. Why were "the Company's instructions in perfect conformity with his own views" on the matter of removing Mahommed Reza Khan?

12. Explain the change made by Hastings in the government of Bengal. Show where it was for the better.

13. Explain why Nuncomar was angry.

Sale of Allahabad and Corah

What is implied as to Hastings' character by his "fundamental proposition"? Does Macaulay's excuse justify him for it?

The Infamy of Rohilcund

1. What does history show as to the character of mountaineers?
2. Locate Rohilcund, and describe the Rohillas.
3. What figures of speech are used in lines 2–10, page 176?
4. What justification is there for Hastings' conduct?
5. Why does Macaulay consider this infamous?
6. What rhetorical device does Macaulay use in the paragraph at the bottom of page 176?
7. Would it have been possible to obtain money by honest means?

The Regulating Act and Its Results

1. State in your own words the terms of the Act.
2. Show how it altered existing conditions.
3. Characterize Philip Francis.
4. What do you gather to be Macaulay's feeling toward him?
5. What were the *Letters of Junius?*
6. What caused the rivalry between Francis and Hastings?
7. Justify by results Hastings' unwillingness to give over to the Council the government of Bengal.
8. Why does Macaulay lay so much stress on "Asiatic mendacity" on page 188?

Struggle Between Hastings and Nuncomar

1. What had caused Nuncomar's grudge of seventeen years?
2. Had the terms of the Regulating Act given the Council control over the governor?
3. Explain Nuncomar's mistake.

4. "Idiots and biographers excepted." To whom is the reference? What is its implication?

5. Why was Nuncomar's execution illegal?

6. What made his execution so terrible, in the eyes of the Bengalese?

7. Why does Macaulay blame Impey for that for which he excuses Hastings?

8. What justification does he find for Hastings?

Trouble in England

1. Point out the injustice in the Directors' conduct.

2. What had been the terms on which Hastings gave his resignation to Macleane? How far was Macleane justified?

3. Justify Hastings in his refusal to withdraw.

4. Why is Hastings so confident of the verdict of the Supreme Court? Show the wisdom of his act.

5. Criticise his action toward Clavering.

Foreign Complications

1. In what wars was England engaged at this time?

2. Characterize the Mahrattas.

3. Explain line 12, page 208.

Evils of the Supreme Court

1. What had been the powers given this court by the Regulating Act?

2. Explain why a code of laws for one country cannot be transplanted to another.

3. Justify Hastings in bribing rather than fighting Impey.

4. What analogy does Macaulay use to justify Hastings' conduct?

5. What excuse had Hastings for his opinion of Francis?

Trouble with Hyder Ali

1. What were the measures he had taken to break the power of the Mahrattas?
2. What rhetorical device is used in paragraph starting line 15, page 221?
3. Locate on the map the places mentioned.
4. "The struggle with Hyder was a struggle for life or death." Give reasons.

Subjugation of Cheyte Sing

1. Describe the condition of government in India at this time.
2. Explain "a government *de facto* and a government *de jure*."
3. What is the ultimate effect of such action as that mentioned in the paragraph beginning at the middle of page 229? Has it been proven so in the case of India?
4. What was Hastings' plan with regard to Cheyte Sing?
5. Why was Benares particularly hostile to the English?

The Extortion from the Begums

1. Compare the robbery of the Begums with the affair of Rohilcund. Are these two stains on Hastings' name in any way to be excused or justified?
2. Why did not Hastings torture the women themselves, instead of their innocent servants?
3. Compare the crimes of Hastings with those of Impey. Why has Macaulay no excuse for Impey?
4. Why had not the English government interfered?
5. Have we any case in our own century where a so-called civilized country has perpetrated like crimes?

Summary of Hastings' Work

1. Enumerate the grave crimes against the public service during Hastings' administration. Had he committed any crimes against the Company or done any public service for India? Could a service for one compensate for a crime against the other?

2. What grounds has Macaulay for considering him one of the most remarkable men in English history?

Return to England

1. What right had the government to impeach a servant of a private company?

2. What claims had Hastings on the government?

3. Give a brief sketch of the career of Edmund Burke. Why was he especially fitted to lead the attack on Hastings?

4. What debt do Americans owe him?

The Impeachment and Trial

1. Explain in your own words the inconsistency of Pitt's action.

2. Why should Pitt have been jealous of Hastings?

3. Give a brief account of Sheridan.

4. Explain why the paragraph starting at the bottom of page 282 has received so much praise. Point out its merits of style. What evidence does it afford of Macaulay's scholarship?

5. Comment on Hastings' conduct at the trial.

6. What was the real punishment?

7. Comment on the means used by Hastings to win public favor.

8. How much better off "in character" was he by reason of his acquittal?

Last Days

1. What had been his boyhood ambition?
2. What traits of his boyhood reappear in his old age?
3. Why does Macaulay think him worthy of a place in Westminster?
4. Compare Macaulay's estimate of him with your own.

THEME SUBJECTS

1. The work of Hastings.
2. The statesmanship of Hastings.
3. The policy of Hastings.
4. Divisions and governments of India in Hastings' time.
5. England's debt to Hastings.
6. Hastings, the man.
7. The trial of Hastings.
8. The city of Benares.
9. Macaulay and dramatic scenes.
10. Macaulay's information.
11. Macaulay's partiality.

Macaulay, Thomas Babington—The Life of Samuel Johnson

Edited by Homer K. Underwood, A. M., Head of the Department of English, B. M. C. Durfee High School, Fall River, Mass.

STUDY OF THE TEXT

For the Life of Macaulay see page 134.

1. What characteristics of mind and temperament did Samuel Johnson exhibit during his boyhood?

2. What were the chief traits which he displayed while at Oxford?

3. After reading the paragraph beginning on page 39, would you say that the opening sentence is a clue to the main subject? What is the real topic of the paragraph?

4. Note the author's effective use of concrete illustrations.

5. What is the figure used in describing the influence of Johnson's religion?

6. What explanation would you give for Johnson's affection for Mrs. Porter?

7. Why was the School a failure?

8. What is meant by the "patronage of the great"?

9. What were the effects of the hard struggle in London upon Johnson's manners and disposition?

10. Describe Johnson's connection with the *Gentleman's Magazine.*

11. What were the prejudices which he brought up to London?

12. What gave rise to his hatred of the Scotch?

13. Who were Johnson's early friends? Do you

think he would have cared as much for them in the days of his prosperity?

14. Why does Macaulay regard the *Life of Savage* as a masterpiece?

15. Do you think Macaulay means to excuse Chesterfield's conduct toward Johnson?

16. Try to express in a general statement the thought of lines 11 to 21 on page 54. Is Macaulay's way better?

17. Do you see any warrant for the short paragraph on page 55?

18. Why did Johnson and Garrick repel each other? What were the points on which they could agree?

19. What were the chief merits of *The Idler?*

20. Did Johnson incur any considerable loss in bringing out his Dictionary without a dedication?

21. Account for the popularity of this publication.

22. What faults in the plan of *Rasselas* are criticised by Macaulay? Are these faults enough in themselves wholly to discredit the work?

23. Would it be just to accuse Johnson of being unprincipled in accepting the pension? (It would be worth while to consult Boswell in reference to this topic.)

24. Is Johnson's indolence during the next three or four years to be attributed entirely to his acceptance of a pension?

25. Why was Johnson's edition of Shakespeare a failure?

26. Explain the power and charm of Johnson's conversation.

27. What enabled him to predominate over all the distinguished members of the club?

28. What advantage did Johnson derive from his intimacy with the Thrales?

29. Does the paragraph on page 75 violate the principle of unity?

30. What new light is thrown upon Johnson's character in the account of the affairs in his own household?

31. Why was the journey to the Hebrides such an important event in Johnson's life?

32. How far does Johnson's own case go to establish the truth of the apothegm that no man was ever written down but by himself?

33. Exactly what is your feeling toward Johnson for his having written "Taxation No Tyranny"?

34. Upon what does Macaulay base his opinion in judging the *Lives of the Poets* to be the best of Johnson's works?

35. Does Macaulay seem too severe in his censure of Mrs. Thrale? Read Boswell's account of Mrs. Thrale's marriage or consult the *Encyclopædia Britannica* for an account of Piozzi.

36. Examine the paragraph (p. 90) containing the account of Johnson's illness and death to find striking illustrations of some of the features of Macaulay's style; namely, his use of specific words, balanced structure, and rapid accumulation of details.

37. What were Johnson's prejudices?

38. What is meant by the Johnsonian style?

39. How did Johnson exert his greatest influence?

THEME SUBJECTS

1. Samuel Johnson at the age of sixteen.
2. Johnson at Oxford.
3. Johnson's friends, early and late.
4. Mrs. Johnson.
5. The Literary Club.
6. The Chesterfield incident.

7. Johnson's household.
8. A dinner at the Mitre Tavern.
9. Early struggles in London.
10. An imaginary conversation with Dr. Johnson.
11. Johnson's independence.
12. James Boswell.
13. Johnson and the Thrales.
14. Effects of Johnson's malady.
15. The charm of Macaulay's essays.
16. Macaulay, a character study.

Macaulay, Thomas Babington—Lays of Ancient Rome, and Arnold, Matthew—Sohrab and Rustum

Edited by Cornelia Beare, and Julian W. Abernethy, Ph. D.

STUDY OF THE TEXT

For the Life of Macaulay see page 134.

Macaulay's Introduction

1. Explain why the early history of Rome is merely legendary.
2. Explain how the long sentence beginning "The loves of the Vestal" (p. 9, l. 12) is kept a unit.
3. What was the character of that literature which Macaulay regarded as "truly Latin"?
4. Of what value does he consider the poet to be in a less civilized nation?
5. How did ballad poetry originate?
6. How does Macaulay explain the decay of ballad poetry?
7. What evidence has he that the Latins had a ballad poetry? Why did it decay?
8. How were the Latin ballads transformed into history?
9. Whom does Macaulay pretend to be in these ballads?

Horatius

1. What meter is used?
2. Explain what is meant by "feminine ending" in poetry. Select examples in Stanzas i and ii.

3. How is the setting of the story given?

4. How are Stanzas iii–v united?

5. How does Macaulay emphasize the complete obedience of the fighting men to Lars Porsena's command?

6. Why was Lars Porsena so ready to adopt the Tarquins' cause?

7. How does the poet make emphatic the terror at Rome?

8. What effect is produced on the crowd by the sight of Sextus? What twofold reason is there for this?

9. What is Horatius' idea of the best use a man can make of his life?

10. What is the purpose of Stanzas xxxii-xxxiii.

11. Compare the account of the defense of the bridge by "the dauntless Three" with the story of Leonidas and the three hundred Spartans at Thermopylæ.

12. What simile does the poet use to make vivid the effect of the death of Astur, to show why the other warriors hesitated to attack?

13. What is shown of the character of Sextus by his action?

14. What difference is brought out between Sextus and Lars Porsena?

15. What is gained by the use of the historical present in Stanza lxiv?

16. How are the last three stanzas united?

17. Criticise the poem (1) as a ballad; (2) as a narrative; (3) as a vivid picture of a scene in history.

18. Characterize (1) Horatius; (2) Sextus; (3) Lars Porsena, by deed, word, and comments of others.

19. Select passages worth remembering and give reasons for your selections.

Battle of Lake Regillus

1. Describe the historical setting of the poem.
2. From Gayley's *Classic Myths* give an account of Castor and Pollux.
3. How was the Roman calendar divided?
4. Why is so much description given of the present condition of "the place of slaughter" in Stanza iii?
5. What was the office of a herald, and why was his person held sacred?
6. Explain the Consul's reply to the herald. Why is it called "a bitter jest"?
7. Explain the following titles as used by the Romans: Consul, Tribune, Dictator, Knights, Patricians, Plebeians, Conscript Fathers.
8. What punishment is Sextus already suffering?
9. Describe the armor of a Roman soldier; the divisions of the army; and the manner of attack.
10. What characters here have already appeared in the story of Horatius?
11. Give an account of the fight over the body of Tarquin. Over that of Valerius.
12. Describe the duel between Herminius and Mamilius.
13. Describe the two horses that figure in this fight, and tell their part.
14. What similes does the poet use to make vivid the picture of the rout?
15. How did the people at Rome learn of the victory?
16. How did Rome show her gratitude to the Great Twin Brethren?
17. Compare this poem with "Horatius" as a ballad; as a narrative. Which do you prefer? Why?

Virginia

1. Who were the Decemvirs? Why were they appointed? How did they abuse their power?
2. What is the meter? Compare with the two poems preceding.
3. How does the speaker make his story vivid?
4. What is the point of line 4?
5. What was a "client" among the Romans? How is the term used to-day?
6. How is the character of this client shown?
7. What simile is used to describe the appearance of Virginia?
8. What was the forum?
9. What plan has Marcus to get possession of Virginia?
10. Why was the office of tribune established? What were its powers and duties?
11. How does Icilius try to save Virginia?
12. What does he show in his speech of the justice of the name, "the wicked Ten"?
13. Why does Virginius choose death for his daughter?
14. What change does her death produce in the crowd?
15. What characteristics of Claudius are brought out, and how?
16. What is the point of the last two lines?
17. Comment on (1) vividness of scenes pictured; (2) absence of unnecessary detail; (3) portrayal of character.

Prophecy of Capys

1. Tell the story of Romulus and Remus.
2. Scan Stanza iv. What irregularities are there as

compared with other stanzas? What is gained by the change in meter?

3. Why did the twins seek vengeance?

4. What desire does Capys seek to arouse in Romulus?

5. How had the prophecy been fulfilled at the time the poem is supposed to be sung? What victories of Rome does the poem celebrate?

6. How is the martial spirit secured?

7. How did a victorious general of Rome celebrate his victory?

8. How is Stanza xxxi kept a unit? What kind of sentence is it—periodic, loose, or balanced?

9. Comment on the poem as (1) a fit poem to celebrate a great victory; (2) a picture of Roman power.

10. Comment on

(1) Macaulay's power to portray character.
(2) His power to paint vivid scenes.
(3) His power to tell a graphic story.
(4) His use of figures of speech.
(5) His use of stirring meters.

THEME SUBJECTS

Horatius

1. The gathering of Lars Porsena's army.
2. The scene at the city gates before the battle.
3. The defense of the bridge.
4. Horatius swimming across the Tiber.
5. A Roman telling the story to his children, on a winter's evening.

The Battle of the Lake Regillus

1. The procession of knights.
2. The two armies before the battle.

3. The fight around Valerius.
4. The combat between Mamilius and Herminius.
5. The appearance of the great Twin Brethren.
6. How the news of the victory reached the city.

Virginia

1. A description of Virginia.
2. The Forum, as the background for the tragedy.
3. The death of Virginia.
4. Appius Claudius and the mob.

The Prophecy of Capys

1. Romulus and Remus as described in the poem.
2. The history of Rome set forth in the prophecy.
3. A Roman triumph.

THE LIFE OF ARNOLD

1. Tell about Arnold's boyhood.
2. Describe his life at Oxford.
3. Give an account of Arnold's public career.
4. What was Arnold interested in besides literature?
5. What was Arnold's special mission, as explained in the Introduction.

STUDY OF THE TEXT

Form

1. Relate the story briefly, giving the events of the action, without explanations from the introduction.
2. Is the story complete in itself? Why does the author call it an "Episode"?
3. Explain the abrupt beginning of the poem.
4. Is action the chief element of the poem, or description, or reflection?

5. What is the meter of the poem?

6. Secure a clear definition of an epic poem and note how far this poem meets the requirements of the definition.

7. Compare it with other short epic poems, such as Tennyson's "Idylls of the King."

8. There are many Homeric features in the poem, the single combat, the supernatural accompaniments, Rustum camping apart in resentful mood, the similes, and the long speeches. Compare with the *Iliad* in these details.

9. By what beautiful device does the poet give definite limits of time to the action?

10. Could the poem be put into dramatic form and presented upon the stage? What would be gained and lost by such change of form?

Style

11. Note the character of the language used, simple, clear, forceful words in straightforward expression. Compare with "Paradise Lost" in this respect.

12. From what source did Matthew Arnold derive this severe simplicity of style? Is it characteristic of his other works?

13. Make a careful study of the Homeric similes. Does each one present a vivid picture? Do they add to the interest of the poem, or do they detract from the interest by interrupting the progress of the action? Are they too numerous?

14. You will note the frequent repetition of phrases. What is the poet's purpose in these repetitions?

15. Study the peculiar repetition of *and*, justifying each instance if possible.

16. Select two or three passages, outside the similes,

that show a skilful use of a few words to present a complete picture.

17. The author says, in his essay, "On Translating Homer," that epic poetry must be written in the "grand style." Is this poem in the "grand style"? Look up this matter in the essay.

Moral Content

18. To what extent is the love of fame a fundamental element in the action of the poem?

19. What was Sohrab's motive for fighting? What was Rustum's motive?

20. Where does the responsibility for the final tragedy lie?

21. The ideal hero of an epic poem must possess noble qualities. Is Sohrab such a hero? Is Rustum? Define to yourself clearly the personal qualities of each.

22. Find at the beginning of the poem a hint of what is to occur, a key-note that sounds the sad ending.

23. Rustum's dramatic exclamation "Rustum" marks the climax of the action. Did he intend to reveal himself by this cry? What was its effect upon Sohrab?

24. At what point is the pathos of the last scene deepest?

25. Are the last lines, descriptive of the river, intended to be symbolical of human life?

26. What is the effect of the story upon you as you finish it?

THEME SUBJECTS

1. The poem *Sohrab and Rustum* as an epic.
2. The Homeric features of the poem.
3. The Persian source of the poem.
4. The Tartar camp at night.

5. Rustum on his way to battle.

6. The combat between Sohrab and Rustum.

7. Sohrab's death, as related by one of his soldiers.

8. Sohrab's funeral, from what is said of it in the poem.

9. The story of Rustum's horse, Ruksh.

10. A description of the course of any river familiar to the student; using the last 18 lines of the poem as a model.

Milton, John—Lycidas, Comus, L'Allegro, Il Penseroso, and other Poems

Edited by Julian W. Abernethy, Ph. D., formerly Principal of the Berkeley Institute, Brooklyn, N. Y.

THE LIFE OF MILTON

1. Give the chief dates in the life of Milton.
2. Tell what you know of Milton's home and of his father.
3. Describe Milton at Cambridge.
4. What did he accomplish at Horton?
5. Discuss his trip abroad.
6. Tell what you know of Milton's domestic life.
7. Discuss his relations with the politics of the day.
8. What became of Milton during the Restoration?
9. What is known of the publication of "Paradise Lost"?
10. Describe Milton as a young man.
11. Describe Milton's daily life during his last years.

STUDY OF THE TEXT

The poems should be read aloud by teacher and students, day by day, until the melody of the verse is thoroughly absorbed.

1. Analyze the metrical form of each poem, and discover the poet's reasons for the frequent variation in the fundamental metrical scheme.
2. Make a table of the parallelisms, or corresponding passages, in *L'Allegro* and *Il Penseroso*.
3. Trace the events of the day (twenty-four hours) in each poem. Is Milton describing an ideal or a real day? Give arguments for each supposition.

4. Make lists of the pictures of natural scenes in these poems, such as an artist might use if he were illustrating the poems.

5. Find instances of Milton's inaccuracy or inconsistency in the description of natural objects.

6. Make a special study of Milton's epithets. Justify Macaulay's statement, "Every epithet is a text for a canto."

7. Look for any evidences of puritanism in these poems.

8. Note the different meters in *Comus*, and those that had been used in previous poems. Account for the passage of rhymed couplets, lines 495-510.

9. Discuss the relations of *Comus* to contemporary political and social conditions. Compare it with *Lycidas* in this respect.

10. Give reasons for regarding *Comus* as lyric rather than as dramatic poetry.

11. Discuss the personal element in *Lycidas;* Milton's feeling toward Edward King, his feeling toward the clergy, and his feeling toward his own poet's profession.

12. Do the two interposed passages of personal feeling mar the artistic unity of *Lycidas*, or does Milton fully harmonize them with his main theme by artistic treatment?

13. Note the unrhymed lines in *Lycidas*, and discover, if possible, the "delicate artistic reason" which Masson fancies Milton had in mind for each omission of the rhyme.

14. Compare Milton's sonnet structure with that of Spenser (*Amoretti*), Shakespeare, Wordsworth, and Rossetti.

15. Read the rest of Milton's sonnets, and find what

justification there may be for Dr. Johnson's severe judgment.

THEME SUBJECTS

L'Allegro and Il Penseroso

1. The Italian titles and their appropriateness.
2. Milton's personality as revealed in the poems.
3. The poems, contrary or complementary?
4. Euphrosyne and her companions and attributes.
5. The daytime pleasures in *L'Allegro.*
6. The evening pleasures in *L'Allegro.*
7. A description of Melancholy.
8. Melancholy's companions.
9. The pleasures of *Il Penseroso.*

Comus

1. The scene at Ludlow Castle when the masque was given.
2. The dramatic qualities of *Comus.*
3. The Elizabethan Masque.
4. Comus and his crew.
5. The enchanted palace when the Brothers rush in.

Lycidas

1. The pastoral in Renaissance poetry.
2. The new elements in *Lycidas.*
3. The purpose of the poem.
4. The pastoral features in *Lycidas.*

Palgrave, Francis Turner—The Golden Treasury (First Series)

Edited by Allan Abbott, A. M., Head of the English Department, Horace Mann High School, Teachers' College, Columbia University, New York.

THE LIFE OF PALGRAVE

1. Tell something of Palgrave as a boy and as a college student.
2. Describe Palgrave's later life and his literary work.
3. Who were some of his friends? For what were they noted?
4. When and where was *The Golden Treasury* planned?
5. What was Palgrave's chief talent?
6. To whom had Palgrave wished to dedicate his book? To whom did he eventually dedicate it and why?
7. Why did Palgrave confine himself to authors not living?
8. What were Palgrave's standards in judging a poem for insertion in this collection?

STUDY OF THE TEXT

1. Turn over the pages of the book and pick out poems you already know and like. Be prepared to read one (of not over twenty lines) to the class well enough to win their interest.
2. The Subject Matter of Poetry. (Assignment to individuals or groups). Find out the attitude of three different poets toward the following subjects, each

group of pupils taking one subject: The sea, flowers, death, friends estranged, love, music, war, books and scholarship, religion, children, animals, the past, the supernatural, other poets.

3. Be prepared to read to the class two short poems, or parts of a longer poem, in which you can bring out strong contrasts of feeling. For instance, contrasting stanzas of "Alexander's Feast" (p. 199), or "The Passions" (p. 242); or two poems on the sea, like "The World is too much with us" (p. 470) and "A wet sheet and a flowing sea" (p. 340); or on love, as "One Word is too often profaned" (p. 338) and "Why so pale and wan, fond lover" (p. 162). Make the class feel the difference.

4. Memorize a poem of about fifteen lines to recite effectively. From now on, always learn at least four lines, in addition to the regular lesson.

5. Composition. Comparing pages 5–7 of the Introduction with your own reading of the poems, discuss why certain subjects are more appropriate than others for poetry.

6. Study the Introduction, pages 7–8. Pick out from poems anywhere in the book examples of simile, metaphor, and personification that seem vivid and picturesque to you, and explain how they strengthen the thought of the poem. (The study of the Introduction, here, and in following lessons, should be done with the teacher, when the work is assigned).

7. Read the Introduction, page 10 (beginning on page 9). Find the tunes of some of the songs in this book, and learn to sing them, singly or as a class. The songs of Shakespeare, Burns, Moore, and others are simple, and easily within the range of high-school voices. Or, find in the school song-book verses that

you think worthy of notice as poetry set to appropriate tunes.

8. Study the Introduction, pages 11-16 (in three lessons or more, depending on the previous training of the class). Look up the poems from which illustrative lines are quoted, and see if the same measure holds throughout the poem. See if you can find it in other poems.

9. Select a poem the meter of which is simple and regular; read or recite it in well-marked rhythm, yet without singsong.

10. Select a poem in which the meter is complicated by extra or missing syllables, by reversed accents, by hovering accents, or by irregular stanza form. Read or recite the poem in such a way as to bring out the interesting variations, without losing sight of the regular metrical swing.

11. Study the sonnet (p. 16). Find two sonnets of the Shakespearean and two of the Italian form; be prepared to explain their rime-scheme, and to discuss whether the subject chosen fits into the natural divisions of this verse form. Or try to compose a sonnet of your own (optional).

12. Study the ode (p. 17). Find all the odes in the book, and determine which, if any, follow the strict Pindaric form. One of them may well be chosen in class for reading or memorizing, each member of the class taking a strophe.

13. Library Reference Work. (To be assigned to each pupil at the beginning of the study, and reported on at the end.) Select some one poet, represented in this book, and study his life and works, reporting to the class, in writing, on the following points:

Bibliography: A list of all books about that poet,

and of all important passages dealing with him, in the reference books and literary histories in your school or town library.

A description (title, editor, publisher, date, number of pages) of the best edition of his works you find.

Biography: A summary of the facts of his life, especially those that influenced his writing.

Criticism: A short list of the poems for which this writer is most famous; and a discussion of his favorite subjects, his attitude toward them, his choice of poetic forms, and your impressions of his style.

Quotations: A brief passage which you have memorized, as being worth knowing both for its own sake and because it is especially characteristic of this poet.

14. Supplementary work. Start a scrapbook or notebook of newspaper and magazine verse, or poems from other books than *The Golden Treasury*. Write opposite each poem the particular thing for which you chose it,—sentiment, observation, imagination, music, cleverness, or what. When the class has finished *The Golden Treasury*, you may hand this notebook in, to be passed around the class, or may read your best selection.

THEME SUBJECTS

1. Characteristics of Elizabethan poetry.
2. The uniformity of artistic excellence.
3. The story in Shakespeare's sonnets.
4. Characteristics of the poetry in part two.
5. The wide range of subjects in the poetry of this period.
6. The loss caused by the change from the poetry of part one to that of part two, and its compensation.
7. Characteristics of eighteenth century poetry.

8. The poetry of this period as a mirror of the genius of the age.

9. The influence of the French Revolution on the literature represented in part four.

10. Characteristics of this period.

Parkman, Francis—The Oregon Trail

Edited by Clarence Walton Vail, A. M., Instructor in English, Manual Training High School, Brooklyn, N. Y.

THE LIFE OF PARKMAN

1. Tell about Parkman's parents.
2. Give an account of Parkman at Harvard.
3. What methods did he adopt when gathering material for a book?
4. Against what handicaps did Parkman struggle?
5. How did he recover his health?
6. Give a description of Parkman.
7. What were his characteristics as a writer?
8. Name some of his works.

STUDY OF THE TEXT

1. How is the setting given?
2. What direction does Parkman take in his journey? How is this shown?
3. What makes the sight of buffalo so welcome to the travelers?
4. What is the purpose of the conversation between Parkman and R. about famous literary men of England and America?
5. Explain what the real fault of R. was.
6. Tell of the action of Parkman's party with regard to his leadership and explain its significance.
7. Explain why the Captain remained with R.
8. From the first nine chapters select examples of (a) historical allusions, (b) geographical terms, (c) quotations, (d) foreign words, (e) old-fashioned expressions. Show the value of each as it is used.

9. Why do the emigrants under Kearsley go ahead with Parkman's party?

10. Why was it an advantage for Parkman not to be a trader?

11. Why was Parkman anxious to have the Indians go on the war-path?

12. Why was his stay on the plains not one of unqualified enjoyment? What do you consider aggravated this trouble?

13. What is signified by his giving the feast to the Ogallallahs? Why was he, for so long a time, a favored guest in their village?

14. What value is there in the introduction of the Ogallallahs' belief in the supernatural? What devices are used to describe their religious ceremonies and their police system? Show the significance of each.

15. How does Parkman learn of the real nature of the Indian? Is his opinion favorable or otherwise? Explain your answer.

16. Explain the application of the stanza from "Childe Harold," p. 421, beginning:

"Morn dawns, and with it stern Albania's hills."

Compare it with the application of the earlier stanza from "Mazeppa" (p. 54): "Man nor brute."

17. Explain why Parkman and Shaw did not return to St. Louis from Fort Laramie by the same route as that taken westward by them in the spring.

18. How is the humorous element used in Chapter xxi?

19. What is the effect on Delorier of Tête Rouge's intrusiveness? What do you consider the most effective detail in telling of this?

20. How does Parkman present to us the full nature

of Henry Chatillon's skill as a buffalo hunter? What is that skill?

21. What is the estimate of Henry Chatillon as given in the closing paragraph?

Structure and Style

1. Study the straightforward style of the narrative and explain how this directness is secured. For this purpose portions of the narrative should be read aloud until the style is completely mastered.

2. Discuss the structure of *The Oregon Trail*, its unity, and the appropriateness of its division into chapters.

3. Select examples of long and short paragraphs, and tell the value.

4. Pick out paragraphs that vary from the direct order of narration, and explain what you believe to be the reason for this variation.

5. Examine Parkman's vocabulary, its composition, and power.

6. Study the strong descriptions, especially in the chapters on "The Black Hills" and "The Big Blue."

7. Select examples of fine description. Which is used in greater proportion: narration or description?

8. Analyze the scenes in the Ogallallah village, showing Parkman's use of details in producing the effect.

9. Indicate examples of appropriately named personages. Of use of anecdote to further the thought of the narrative.

10. Select examples of the use of provincial words or constructions which help to produce the atmosphere of the book and to make the characters real.

11. Select three passages which you consider es-

pecially effective; specify what has led you to choose them.

General Topics

1. Explain what you consider to be the hardships of life endured by Parkman during his residence among the Ogallallahs.

2. Explain in detail the two methods of hunting buffalo and show how they were each followed by Parkman.

3. Give reasons for or against the statement that Parkman and Shaw were justified in "taking French leave" of their companions.

4. Explain the attitude of the Indians toward the whites. Give reasons for or against the statement that "when the buffalo are extinct, the Indians too must dwindle away."

5. Narrate the circumstances under which Parkman commenced his journey.

6. Discuss Parkman's use of nature in this narrative.

7. Discuss Parkman's ability to describe vividly; to tell of an incident graphically.

8. Compare the trappers and the Indians throughout the narrative with the use of the same characters by Cooper and Irving.

9. Discuss the religion of the Indians.

10. What is the influence of the prairies? Do they make one less apprehensive and nervous, or reckless and indifferent to both animal and human life?

11. Make out the geography of the narrative and trace the course taken by Parkman.

12. Explain the incident of the Mad Wolf and the Tall Bear. (See p. 345.)

13. Consider Farnham's statement that "this trip, and its record . . . were a striking culmination of his (Parkman's) study of nature in her wildest and grandest solitudes of prairie, desert, forest, and mountain."

14. Many other American writers have written strikingly of the Great West; make some comparisons.

15. Compare *The Oregon Trail* with accounts of other expeditions, as *The Adventures of Captain Bonneville* (Irving), *Roughing It* (Mark Twain), and the chapters on the expedition of Lewis and Clark in *The Crossing* (Churchill). Explain points of similarity and of difference.

16. Give an account of Quincy Adams Shaw's relations to Parkman. Of Henry Chatillon's association with Parkman.

17. What was the specific purpose aimed at by Parkman in writing history? (See Parkman's autobiographic letter in Farnham's *Life*.)

THEME SUBJECTS

1. The Missouri river boat.
2. Westport and Independence as described by Parkman.
3. The escape and capture of Pontiac.
4. A rain storm on the prairie.
5. The emigrants as seen by Parkman.
6. Fort Laramie.
7. The camp after the death of Chatillon's squaw.
8. The Indian Village as seen by Parkman.
9. The Village on the march.
10. A buffalo hunt.
11. An Indian banquet as witnessed by Parkman.
12. Indian customs as described by Parkman.
13. The Pueblo.

14. A description of Tête Rouge.
15. A description of Chatillon.
16. A description of Delorier.
17. *The Oregon Trail,* as a contribution to United States history.

Poe, Edgar Allan—The Raven; Longfellow, Henry Wadsworth—The Courtship of Miles Standish; and Whittier, John Greenleaf—Snow-Bound

Edited by Charles Robert Gaston, Ph. D., Instructor in English, Richmond Hill High School, Borough of Queens, New York.

THE RAVEN

THE LIFE OF POE

1. What is known of Poe's family?
2. What do you know of Poe as a boy and as a young man?
3. Tell of Poe's connection with the University of Virginia.
4. Outline his journalistic career.
5. Name some of his writings and discuss his style in general.

STUDY OF THE TEXT

1. Relate briefly in simple prose the contents of the entire poem.
2. What are the merits of Poe's poetry compared with your prose?
3. Try your hand at imitating Poe in a stanza of your own.
4. Comparison of Poe's "Raven" with Wordsworth's "Green Linnet," Shelley's "To a Skylark," Keats' "Ode to a Nightingale," or any other lyric which you particularly enjoy.
5. The circumstances of the composition of "The Raven."
6. Just what were the actions of the person who is in this poem telling his strange experience?

7. What were the actions of the bird?

8. What are your feelings when you finish reading the poem aloud?

9. Knowing something about Poe, Longfellow, and Whittier, could you guess which one of the three must have written "The Raven"? Reasons.

10. What makes the poem fascinating?

11. Discuss Poe's place in literature.

12. Contrast the metrical form of this poem with that of "The Courtship of Miles Standish" and "Snow-Bound."

13. Compare the language and the sentence structure of Poe, Longfellow, and Whittier as seen in these three representative American poems.

THEME SUBJECTS

1. The entrance of The Raven.
2. The study fire.
3. Strange or uncanny experiences of your own.
4. Poe as a writer of mystery.

THE COURTSHIP OF MILES STANDISH

THE LIFE OF LONGFELLOW

1. Tell about Longfellow's parents and his boyhood.
2. What did Longfellow accomplish at college?
3. Tell about his travels abroad.
4. Comment on Longfellow's work at Bowdoin and at Harvard.
5. Describe Longfellow's last years in Craigie House.

STUDY OF THE TEXT

1. In a history of the United States or in an encyclopedia, read an account of Massachusetts colonial

life, and compare it with Longfellow's poem, in contents and form.

2. Condense the entire poem into a single narrative paragraph of about 150 words, using as topic sentence a statement of the theme of the poem.

3. As an exercise in the valuation of words, add to your paragraph or subtract from it so as to make it precisely 150 words long.

4. From what you have read of Longfellow's life and works, do you think he might have made a successful novel out of the material contained in this poem, if he had tried? Give reasons for your answer.

5. Contrast the courtship in some novel that you have read with that related in the poem.

6. Discuss the characters in the poem.

7. Do Miles Standish, John Alden, and Priscilla seem like real persons?

8. After reading Part I aloud, would you prefer to read the rest of the story in poetry or in prose? State your reasons.

9. Are you more interested in the descriptions or in the exciting passages? Why?

10. Do you enjoy reading aloud any part of the poem?

11. Would you omit any of the lines of the poem? If so, which?

12. Write nine sentences each containing in your own words the substance of one of the parts of the poem.

13. Give an imaginary account of the courtship of Miles Standish and Rose.

14. What makes Longfellow's poem more interesting than Poe's?

15. Discuss the place of "The Courtship of Miles Standish" in the history of literature.

THEME SUBJECTS

1. The Captain.
2. The Council of War.
3. The sailing of the Mayflower as described in the poem.
4. Miles Standish and the Indians.
5. John Alden's house.
6. The wedding.

SNOW-BOUND

THE LIFE OF WHITTIER

1. What do you know of Whittier's family?
2. Tell about the first period of his life.
3. Discuss Whittier's connection with Abolition.
4. Name some of Whittier's distinguished friends.
5. Describe his declining years.
6. What were the circumstances attending the composition of "Snow-Bound"?

STUDY OF THE TEXT

1. What do your grandparents say about the truthfulness of the picture given in Whittier's winter idyl?
2. Explain the meaning of idyl.
3. Even though you have never lived on a farm, can you appreciate and enjoy Whittier's poem?
4. If you have lived on a farm, are you prepared to say that the poem seems true to life?
5. Tell your experiences sliding down straw-stacks, leaping from beams in the barn into the haymow, trying to milk cows or do farm chores.
6. Explain how to build a furnace fire, or how to cut kindling, or how to keep from being run over.

7. Discuss the relative advantages of city and country life.

8. Tell about the chores of a city boy.

9. Contrast life in a city apartment with the boyhood life of Whittier.

10. State in a few words the theme of "Snow-Bound," and then in one paragraph write a well-proportioned summary of the entire poem.

11. Tell about Whittier's life as a reformer and poet.

12. Whom do you admire the most,—Poe, Longfellow, or Whittier? Why?

13. On comparing Whittier's "Snow-Bound" and Emerson's "Snow-Storm," what difference do you observe in the metrical form and in the contents?

14. Using the imagination to fill out the details, give as vividly as you can the picture that is in your mind of the persons gathered around the hearth in the evening. Do not tell any of the conversation; simply describe the scene at some moment.

15. Name six American and six English political and literary contemporaries of Whittier.

16. Tell something of the characteristics of the literary era to which Whittier belonged. (See p. 27.)

17. Do you like "Snow-Bound" better than either "The Raven" or "The Courtship of Miles Standish"? State your reasons.

THEME SUBJECTS

1. The snow-storm.
2. The family gathered around the fire.
3. The barn.
4. A New England farm in winter.

Scott, Sir Walter—Ivanhoe

Edited by Gilbert S. Blakely, A. M., Head of the English Department, Morris High School, New York.

THE LIFE OF SCOTT

1. Tell all you know about Scott's family.
2. Give an account of his boyhood.
3. Tell something of his wife and his home life.
4. What was the beginning of his literary career?
5. Give an account of Scott's dealings with the firms of Ballantyne and Constable.
6. Tell about the last years of Scott's life.
7. Give a description of Scott and his characteristics.
8. Under what conditions was *Ivanhoe* written?
9. Discuss Scott as a writer of historical romances.
10. Discuss his power of description.
11. Comment on Scott's style.

STUDY OF THE TEXT

General Questions

1. State briefly what you know of the Crusade in which Richard took part.
2. Give an account of the Norman conquest of England.
3. From what you have read of it, in *Ivanhoe*, describe the feudal system.
4. Give a brief history of the order of Knights Templars. Do you know of other similar orders?
5. Of how much value, historically, is *Ivanhoe?*
6. Read an account of the lives of Richard and John, subsequent to the close of *Ivanhoe*. How does each live up to the estimate of his character given in the story?

7. Do you consider Richard a good king? State the reasons for your opinion.

IVANHOE

1. Why did Wamba mislead the travelers in the forest?
2. Why was Cedric in such bad humor on the night the story opens?
3. Why did the entrance of Isaac of York into Cedric's hall cause such a stir?
4. Do you suspect the Palmer of being other than he seems? If so, state your reasons.
5. Why was Isaac of York so anxious to have a companion on his journey?
6. How did Isaac repay the Palmer's kindness?
7. What were the incidents on the first day of the tournament?
8. Why did the Disinherited Knight's choice of the Queen of Beauty and Love displease Prince John?
9. Relate Gurth's experiences with the robbers.
10. Give an account of the events on the second day of the tournament.
11. Why did Athelstane join the Norman party in the Tournament?
12. Who, do you think, is the knight of the Black Armor?
13. What was the meaning of the message given to Prince John at the end of the tournament?
14. What was the behavior of the Norman nobles toward Cedric and Athelstane at Prince John's banquet? How did Cedric repay them?
15. What was the effect of the news of Richard's return on Prince John's following?
16. Discuss the humor in the chapters describing

the Black Knight's dealings with the clerk of Copmanhurst.

17. What were Cedric's political and social ambitions?

18. Describe the events connected with the capture of Cedric and his party.

19. What measures were taken by Locksley for the rescue of the captive Saxons?

20. What was the state of affairs in Torquilstone Castle when the bugle was blown?

21. How was Cedric's escape effected?

22. What was the fate of the chief characters in the story when the castle was captured?

23. What was done with the prisoners taken by Locksley and his band?

24. What was Gurth's reward for his noble conduct?

25. Tell what you know of the conspiracy against Richard's life, as it is related in the book.

26. Why was the Grand Master's presence unwelcome at Templestowe?

27. How did the Grand Master discover the presence of Rebecca in the Preceptory?

28. Why was the Preceptor, Malvoisin, so anxious to have Rebecca condemned as a witch?

29. What device did the Templar resort to in order to save Rebecca?

30. Discuss Rebecca's behavior and attitude during her trial and captivity.

31. How was Richard's life saved, when ambushed in the forest?

32. Who was Locksley, and why did he and his companions lead the lives of outlaws?

33. What was going on at Coningsburgh when Richard and Ivanhoe arrived?

34. What was Athelstane's explanation of his supposed death?

35. Criticise the bringing back to life of Athelstane, from a literary point of view.

36. What, do you think, was Scott's reason for reviving Athelstane?

37. To what extent, do you think, does Athelstane's resuscitation affect the plot?

38. How is Ivanhoe's reconciliation with his father brought about?

39. What is the outcome of the combat at Templestowe? What is Richard's first public appearance as king after his return to England?

40. What becomes of the chief characters at the end of the story?

THEME SUBJECTS

1. The Saxons and the Normans in *Ivanhoe.*
2. Travel in Richard's time.
3. The life of a serf.
4. Rebecca and Rowena: a comparison.
5. DeBracy and Fitzurse: a comparison.
6. Friar Tuck and Prior Aymer.
7. Lucas Beaumanoir, the fanatic.
8. Richard the King, and Richard, the knight-errant, compared.
9. Brian de Bois-Guilbert; his faults and his virtues.
10. Prince John and his characteristics.
11. A description of Isaac of York.
12. Cedric the conservative, and Ivanhoe the progressive. A defense of either.
13. The great hall in Cedric's house.
14. The scene in and around the lists at Ashby.
15. The archery contest.

16. Cedric's toast at Prince John's banquet.
17. The capture of Cedric's party, as told by Gurth.
18. The storming of the Castle, as described by Rebecca.
19. The burning of Torquilstone.
20. The death of Front-de-Boeuf.
21. The trial of Rebecca.
22. The Temple Court at the time of Brian de Bois-Guilbert's death.
23. The king and the outlaws.
24. The funeral ceremonies at Coningsburgh.
25. The recognition of Ivanhoe.

Shakespeare, William—As You Like It

Edited by Brainerd Kellogg, LL. D., formerly Dean of the Faculty and Professor of the English Language and Literature, Polytechnic Institute, Brooklyn, N. Y.

THE LIFE OF SHAKESPEARE

1. When did Shakespeare live?
2. What is known of his youth?
3. Tell something of Shakespeare's early connection with the stage.
4. What was the condition of the stage in Shakespeare's day?
5. What plays did he write during his First Period?
6. What are the characteristics of the First Period?
7. What plays were written during the Second Period?
8. What characteristic comes into evidence during the Second Period?
9. Tell about Shakespeare's misfortunes during the Second Period, and their influence on him.
10. What plays were written during the Third Period?
11. What are the distinguishing features of the Third Period?
12. What did Shakespeare write during his Fourth Period?
13. What is the character of the Fourth Period?
14. Name Shakespeare's plays, classifying them as comedies, tragedies, and historical plays.

STUDY OF THE TEXT

I. Sources of the play.

II. Date.

(1) By external evidence.
  (*a*) Registration.
(2) Partly by internal evidence.
  (*a*) Reference to other works.
  (*b*) Reference to contemporary events, etc.
(3) Wholly by internal evidence.
  (*a*) Quality of blank verse.
  (*b*) Proportion of blank verse and rhyme.
  (*c*) Proportion of feminine or of weak endings.

III. The Shakespeare country.

ACT I

Scene I

1. Sum up Orlando's grievances. What impression do they convey of Oliver's character?

2. What is the underlying reason for Oliver's hatred of Orlando?

3. What historical interest attaches to the part of Adam?

4. Note that Orlando's second brother is named Jaques. Avoid confusing him with "the melancholy Jaques."

5. In what light does Charles the wrestler appear here?

6. What phrases (ll. 114–119) strike the keynote of this comedy and mark the tune of its leisurely action?

Scene II

1. In this and in the following scene, point out what characteristics of Rosalind and Celia are revealed by their dialogues.

2. Beginning with this scene, note how everything

that Rosalind says of women in general applies to herself in particular.

3. What is the significance of Touchstone's name? Compare him with other Shakespearean Fools.

4. What is the allusion in Celia's speech (l. 87)?

5. How does Duke Frederick unwittingly cause Rosalind's first interest in Orlando? What means are used, throughout this play, to increase and decrease sympathy with each of the characters?

6. What effect is produced on Rosalind by Orlando's reply (ll. 185–195)?

7. Comment on Rosalind's action in giving the chain to Orlando. Was it "after the fashion of these times"? How does Touchstone afterward make a jest of it?

8. L. 208. Why is the remainder of this scene in blank verse?

9. Is Shakespeare's treatment of "love at first sight" merely a convenient theory for play writing, or was it a belief with him? Cf. other instances in all his plays, from *Romeo and Juliet* to *The Tempest*.

Scene III

1. What side of Rosalind's nature is shown here?

2. Is Duke Frederick malicious toward Rosalind, or secretly zealous for his daughter? Is Rosalind actually "detained by her usurping uncle" or merely allowed to remain at court on sufferance? In the light of your answer, explain his later actions.

3. Compare Rosalind's affection for Celia with Celia's for her, and account for the difference.

4. Compare Rosalind and Celia with Beatrice and Hero (*Much Ado About Nothing*).

5. Point out the analogy between Rosalind's speech (ll. 113–121) and Portia's (*Merchant of Venice* III, iv, 60).

6. L. 113. In what other plays does Shakespeare make use of this expedient? Give reasons for the repetition.

7. What has been accomplished by Act I? Show how every action that branches out in later acts—with the exception of the Silvius-Phebe and the Touchstone-Audrey episodes—is rooted here.

8. Comment on the use of prose and verse throughout the play. Give reasons for the suitability of each, where each occurs.

ACT II

Scene I

1. What is the effect of this scene, in contrast with the preceding ones?

2. How is the eulogy of the forest life a probable echo of Shakespeare's own mood when he wrote this comedy? What circumstances in his career at this time lead us to form such conjecture?

3. What is the purpose in referring at some length to the absent Jaques (ll. 26 f.) before he enters into the action? What impression of him do these lines convey?

4. What common belief is expressed in ll. 46–49?

5. Select examples of (1) antithesis, (2) synecdoche, (3) simile, (4) apostrophe, (5) metaphor, (6) irony.

6. Study the versification; choose five lines, not in regular iambic pentameter, and specify wherein each differs, scanning to prove your point.

Scene III

1. What "qualities of birth and breeding" does Orlando show here? Add to your previous estimate of him.

2. What does Orlando mean by "a diverted blood"?

Scene IV

1. Consider this scene and Scene v as a continuation of Scene i, and give reasons why the sequence is interrupted by Scene iii.

2. State the intervals of time between each act and scene of this play.

3. Explain "the wooing of a peascod" (l. 50). Is Touchstone's account of himself as a lover, (ll. 45–55) to be taken seriously? Why, then, does he say this fashion of loving "grows something stale" with him? Criticise his later conduct with Audrey. How does Jaques regard it (III, iii)?

4. Why does Rosalind abandon the idea of seeking her father in the forest (cf. III, iv, 29–32)?

Scene V

1. How do Jaques's speeches here and in Scene vii interpret his nature? Is his "melancholy" real or assumed?

2. Give two meanings of "live i' the sun," as used here. Illustrate, if you can, by examples of the same phrase in other plays.

3. How is the sylvan atmosphere created by this scene and by Scene i?

4. What action is understood to accompany the words "to call fools into a circle" (l. 58)?

5. Note that Scenes i, v, and vii may be supposed to take place in the same part of the forest, while Scenes iv and vi are laid in a different part.

6. Account for the multiplicity of scenes in this play, and explain briefly why they were feasible in Shakespeare's time. What effect did the poverty of stage settings have on dramatic poetry?

7. Point out examples of description.

Scene VII

1. How do the First Lord's words to the duke and the duke's reply hint at their attitude toward Jaques?
2. What other references are there in Shakespeare to "music in the spheres" (l. 6)?
3. Explain in your own words why Jaques wishes he were a motley fool. In this respect, does he seem to be a mouthpiece for Shakespeare himself?
4. Which of the various readings of ll. 53–57 seems clearest to you? Why? Define the metonymy.
5. Recast Jaques's speech in ll. 70–87 in your own words, giving the full meaning.
6. Ll. 136–139. Quote similar passages in other plays of Shakespeare.
7. How does the song form a very appropriate ending for this scene?
8. Cite instances of rhymed endings of acts or scenes. Compare their number in this play with like examples in other plays.

ACT III

Scene I

Why does Duke Frederick claim to be merciful to Oliver, while he threatens him with punishment for an offense similar to his own? Does this show the dawn of his later repentance?

Scene II

1. Comment on Touchstone's treatment of Corin.
2. Can you recall other references to the posies in rings (l. 270)?
3. Account for Orlando's and Jaques's mutual dislike.
4. Does Orlando half recognize Rosalind in the guise of a youth? (Cf. V, iv, 28–29.)
5. Why is this poetical love scene in prose?

Scene III

1. In what lignt is Jaques shown here?
2. Contrast Audrey with Phebe.
3. Give examples of words that are used in a different sense from their present usage.

Scene V

1. Is the love episode of Silvius and Phebe a satire on the academic, literary love of the Elizabethan pastorals? What part has it in this play, i. e., what does it contribute to the character of Rosalind?
2. Enumerate the various forms of love portrayed in this comedy.

ACT IV

Scene I

1. Why does Jaques wish to be better acquainted with Rosalind? What is the effect of her gentle ridicule? The point of her pretending not to notice Orlando until after Jaques is gone?
2. Compare this love scene with the previous one between Rosalind and Orlando, in respect to the unfolding of the plot. Note how the playful game begins to grow more earnest. By what slight degrees does it work up to a climax?
3. Does Rosalind feel any real doubt of Orlando's love? What final proof does he give her?

Scene III

1. Why does Rosalind chide Silvius so severely?
2. What is the significance of Oliver's tribute to Orlando (ll. 128–129)? How does it compare with praises of him spoken by other persons?
3. Is Oliver's repentance wholly unexpected? Explain your answer.

4. What is the climax of the play?

5. Note how Oliver joins in the love game. Does he guess instantly the identity of Rosalind, or has he been previously informed by Orlando, of the true situation?

ACT V

Scene II

1. Show how the love of Oliver and Celia is not merely an afterthought in Shakespeare's mind, but has a purpose in the play.

2. Why does Oliver ask Orlando's "consent" (l. 9)?

3. What significance is there in the way Oliver and Rosalind greet each other (ll. 17–24)? Is this intended as a clew for Orlando?

4. What are Orlando's and Rosalind's opinions of this "sudden wooing"?

5. Explain "wear thy heart in a scarf." Is this quip meant to be spoken seriously?

6. What meaning has *observance* in l. 96? In l. 98?

7. Is the introduction of the magician element out of keeping? Why?

Scene IV

1. Comment further on the failure—real or pretended—of both the duke and Orlando to recognize Rosalind. Show how Rosalind "makes all this matter even."

2. Discuss Touchstone as a courtier. Cite passages in other plays wherein Shakespeare satirizes courtiers and duellists.

3. Does Touchstone use fine phrases without understanding them? Why *diseases*, l. 65? Is this misuse of the word intentional?

4. Explain "a stalking-horse" (l. 106), and name

other Elizabethan sports and customs mentioned in this play.

5. Notice the masque of Hymen. What was the origin of the masque? Its purpose and effect here? Where else used by Shakespeare?

6. How does the conversion of Duke Frederick bind all the action into unity?

7. Explain l. 169. What promise is made here?

8. Comment on the duke's intention of returning to a "life of painted pomp," after the happiness and security of the forest life.

9. How are Jaques's farewell speeches consistent with his whole philosophy?

10. Who usually spoke the Epilogue? What is the appropriateness in giving it to Rosalind?

11. To what does Rosalind refer in saying "my way is to conjure you" (l. 10)?

12. Explain "if I were a woman" (l. 17).

13. In the Epilogue, and in other passages throughout the play, note fragments of Shakespeare's own criticism.

General Topics

1. To what class of Shakespearean plays does *As You Like It* belong? Give its date.

2. What of the play is borrowed, and from whom?

3. Why is the play called *As You Like It?*

4. State by whom, to whom, and on what occasions these lines were uttered:—

(*a*) "Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

(*b*) "For in my youth I never did apply
Hot and rebellious liquors in my blood."

(*c*) "Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel."

(*d*) "He that wants money, means, and content is without three good friends."

(*e*) "Sell when you can; you are not for all markets."

(*f*) "A traveller! By my faith, you have great reason to be sad;
I fear you have sold your own lands to see other men's."

5. Select from the play five rare similes and as many metaphors.

6. Give your estimate of the play as a whole.

THEME SUBJECTS

1. Rosalind and Celia compared.
2. The wrestling match.
3. The court in the forest of Arden.
4. Corin and Silvius compared.
5. A description of Touchstone.
6. Audrey and Phebe compared.
7. A character study of Jaques.
8. Orlando.
9. The philosophy of Touchstone.
10. A description of the Duke.
11. The forest scenes: their naturalness.
12. The plausibility of the plot.

Shakespeare, William—Julius Cæsar

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

1. Figures of speech.
2. Versification.
3. Structure of the drama.
4. Special study of the plays of Shakespeare as early, middle, late.

Classified:

(1) By external evidence.
  (*a*) Registration.
  (*b*) Allusions in other works.
(2) Partly by internal evidence.
  (*a*) Reference to other works.
  (*b*) Reference to historical facts, etc.
(3) Wholly by internal evidence.
  (*a*) Rhyme of blank verse.
  (*b*) Feminine endings.
  (*c*) Light or weak endings.
  (*d*) Nature of the plot.

5. History of the drama before Shakespeare's time. (Cf. Dowden's *Shakespeare Primer*.)
6. Study of the life of the period.
  (*a*) In Black's *Judith Shakespeare*.
  (*b*) In Bennett's *Master Skylark*.
7. History of the time of Cæsar.

ACT I

Scene I

1. What was the condition of the common people

at this time (*vide* history)? How does this scene show it? What is the chief characteristic of the people as dwelt on here?

2. Comment on the use of prose, of blank verse. Pick out five lines not in normal iambic pentameter and specify wherein each differs, scanning to prove your point.

3. Pick out and name five striking figures; show why each is used; in every case possible, rewrite in unfigurative language.

4. What is the effect of the tone in which Cæsar is mentioned? Of the last words of Flavius? Which of the tribunes is the leader?

5. Write in thirty words what has been accomplished by the scene.

Scene II

1. What side of Cæsar's character is brought out? What is the effect of this?

2. What is Casca's attitude as first seen?

3. In the dialogue between Brutus and Cassius, state what characteristics of each are revealed.

4. State briefly Cassius's estimate of himself, as given in ll. 68–80.

5. In ll. 84–91 ("I would not," etc.), state exactly Brutus's feelings toward Cæsar and his feeling of honor.

6. Ll. 92–133 ("I know that," etc.) sum up Cassius's grievances. What error does he make in judging Cæsar?

7. Why does this speech have so little effect on Brutus?

8. Ll. 137–163 ("Why, man . . . as a king"). To what in Brutus is Cassius appealing here? How does it succeed?

9. Ll. 164–177. State Brutus's attitude.

10. What glimpse of Cicero is given here? What impression is conveyed by it?

11. How do Cæsar's words to Antony (ll. 194–216) reveal, in part, the secret of his greatness?

12. Compare this view of Casca with the previous. Sum up his character. Explain the use of prose in this and the previous scene.

13. Ll. 311–326. What light is thrown on Cassius? Answer fully.

14. State in seventy-five words what has been accomplished by the scene.

Scene III

1. What is the effect of the storm after the two previous scenes?

2. What side of Casca's nature is seen here? Add to your previous estimate. Does it change any previous opinion of him?

3. How does Cicero appear here?

4. Compare Cassius's tone toward Casca with that toward Brutus. Explain and account for the difference.

5. Select examples of: (1) antithesis, (2) metonymy, (3) metaphor, (4) simile, (5) apostrophe, (6) personification, (7) synecdoche, (8) irony, (9) exclamation, (10) interrogation.

6. What has been accomplished by Act I? Who is the central figure? What important actors have been introduced and in what aspect? What is your impression of each?

ACT II

Scene I

1. What is the significance of Brutus's troubled mind?

2. How does this scene form a fit sequel for the close of Act I?

3. State in your own words Brutus's reasoning in ll. 10–34. How do the lines interpret his nature? What danger is there in putting such a man at the head of a conspiracy? Does Cassius see this? If so, why does he persist?

4. What were the relations between Brutus and Cæsar?

5. L. 12: "He would be crowned." What is Brutus's view of Cæsar's refusal of the crown on the previous day?

6. Should the fact that Brutus has no evidence of any case where Cæsar's "affections swayed more than his reason" do away with his fears?

7. L. 40. What is the point of his question, "Is not to-morrow the Ides of March?" Where have the Ides been mentioned? In what way? What is the effect of this question on the audience?

8. Show wherein the letter is peculiarly fitted to appeal to Brutus. What things have conspired to convince Brutus of the fact that he is to be the saviour of his country?

9. Ll. 61–69. "Since Cassius . . . an insurrection." What significance lies in the fact that he has been "whetted against Cæsar" at first by outside arguments, not by inward convictions? In the light of this statement, how do you explain Brutus's words in I, ii, when, in talking with Cassius, he speaks of being "vexed with passions of some difference," etc.?

10. What is the significance of the fact that Brutus contradicts each suggestion that is made by Cassius as to details for the action of the conspirators? Which of the two is the wiser? Defend your answer. Give points on both sides.

11. If Cassius so fears Antony, why does he not press his point?

12. What side of Cæsar's nature is brought out by Cassius's and Decius's words at the close of the scene? Why?

13. In what relation does Decius stand to Cæsar? Why is he in the conspiracy? In the case of each conspirator, what seems to have led him to enter the plot? Comment fully, and on the significance of this fact.

14. How does Brutus's action toward Lucius (ll. 229–233) show his nature?

15. Discuss fully Portia's character as shown here: the motives which lead her to act, the traits of character shown by her acts, those which would lead a man like Brutus to love her, those which make her a fit mate for him. By birth and ancestry, with whom are her sympathies? Does she suspect what is on foot? Give the reason for your answer.

16. Note that Brutus goes out immediately afterward with Ligarius: goes with him to Cæsar's house, and from there to the senate with Cæsar. Has he given Portia, do you think, any clew? (See Scene iv.) If so, when?

Scene II

1. What is the general tone of this scene, especially at first? How is it secured? Its purpose?

2. What side of Cæsar's character is first presented here? How long does it last? Is his belief in auguries a sign of weakness? Why?

3. In his interview with Decius, point out each thing that strengthens your sympathy for Cæsar; that weakens it. How does Decius finally win him?

4. What seems to be Brutus's attitude? How is it shown? What is its significance?

Scene III

1. Explain how Artemidorus has definite proof of a conspiracy but just formed.
2. Comment on his estimate of Cæsar; of the motives that underlay the conspiracy.

Scene IV

1. Explain this scene, especially Portia's part, in the light of question 15 on Scene i of Act II.
2. Could Portia have gained the knowledge as you think Artemidorus did? Why?
3. What is the effect of the soothsayer's words? Of the fact that three outside the conspiracy know of it? Do you think anyone has played false? If so, who, and why?
4. What is the effect of these two short scenes and their general tone?

Pick out all instances of rhyme in Act II. Show how it is used.

Comment on the use of prose and verse in the two acts. Give a general rule as to the use of prose. For this, study especially Casca's words at various times.

ACT III

Scene I

1. What significance is in the opening words? Where have they been heard before?
2. What is the effect of Cæsar's rebuff of Artemidorus on the feelings of the audience toward Cæsar?
3. Cassius says, "We fear prevention" (l. 19); explain his meaning and account for his fear. Why does he turn to Brutus for advice and to Casca for action? What is your estimate of Cassius?

4. In the interview with Metellus Cimber and others begging for the repeal of the decree of banishment, how does Cæsar show himself? What is the effect on your feelings for him? What is the effect of this interview just at this point?

5. How does Cæsar bear himself at his death? What is the effect of his last words? Their effect on such a man as Brutus?

6. What significance lies in the fact that Cæsar's death is followed by no general rejoicing, that all outcry is made by the conspirators?

7. Criticise Antony's message by the servant and give your opinion, very fully, of the message and the sender. What light does it throw on Cassius's estimate of Antony?

8. If Cassius has "a mind that fears him much" (l. 145), why does he not insist on Antony's death?

9. What impression is produced by Antony's words on his entry? What is their general tone? Compare with Brutus's estimate of him (II, i). What is the effect on Brutus?

10. In Antony's reply, "I doubt not. . . . Dost thou here lie." (ll. 184–211), how much is natural feeling, how much studied for its effect on Brutus?

11. Is Antony's request to speak at Cæsar's funeral unnatural? Why?

12. In the light of your answer to 11, comment on (*a*) Brutus's permission, (*b*) Cassius's anxiety, (*c*) Brutus's confidence in himself.

13. Where before has Brutus overridden Cassius's objections? Have any of these objections borne fruit? If so, when?

14. Comment on Antony's character as revealed by his dealings with the conspirators; by his words over

the body of Cæsar, when alone. What would you state as his chief attribute?

Scene II

1. What seems to be the general feeling regarding Cæsar's death? What is the significance of this?

2. State Brutus's speech briefly; compare it with his soliloquy (II, i). Why is it in prose? What are its strongest points? Its weakest? Outline it, show wherein it is illogical or unpractical. Criticise its fitness for its purpose.

3. Comment on the effect on the people. What irony is there, in view of the fact that Brutus had killed Cæsar lest he might be crowned? Account for Brutus's blindness to this.

4. Comment on Antony's words, "For Brutus's sake I am beholding to you" (l. 68).

5. Outline Antony's speech and treat it as you did Brutus's in question 2.

6. Indicate, at each interruption, its effect thus far upon his auditors.

7. To what class of people would Brutus's speech appeal? Antony's? Show just what elements in the mob Antony appeals to, in what order, and with what effect.

8. Do you feel that Brutus deserves his failure? (Answer very fully.)

9. In Antony's words to the servant at the close of the scene, what new light is thrown upon his character?

Scene III

What is the purpose of this scene? What element in the Roman mob is brought out? What is its effect on your feelings for Antony? How far are the conspirators responsible?

ACT IV

Scene I

1. How long is it since Act III?

2. Comment on the nature of the occupation of the men, especially in the light of Brutus's soliloquy in II, i.

3. Who is the Lepidus here mentioned? Where is he spoken of before? Why is he in the triumvirate?

4. How old is Octavius by years? By acts? Compare him with the dead Cæsar; apply to him Brutus's words, "I have not known when his affections swayed more than his reason," and comment on their fitness or unfitness to him.

5. What side of Antony is here shown? Has it appeared before? Where?

6. Comment on the fitness of these two men for working together.

Scene II

1. What is Brutus's attitude? What has wrought the change?

2. Comment on his talking the matter over with Lucilius. With whom is your sympathy, Brutus or Cassius, and why?

3. What is the significance of this discord in the conspiracy?

4. What, in Brutus's words, "Cassius, be content . . . audience" (ll. 41–47), was peculiarly fitted to sting Cassius? Is it intentional on Brutus's part? State the reasons for your answer.

Scene III

1. State Cassius's cause of complaint. Give your view as to its justice. Comment on Brutus's reply, "You wronged yourself to write in such a case" (l. 6).

2. Criticise Cassius's defense of this act and his charge against Brutus.

3. Is there any justice in Brutus's attack on Cassius? Comment on Brutus's views here as to the reason for Cæsar's death.

4. Is Cassius's self-defense, "Brutus, bait not me," etc. (l. 28), just? Why?

5. What is Brutus's real grievance? Comment, in the light of the opening words of this scene.

6. In the light of Cassius's attitude throughout the scene, comment on his feeling toward Brutus. What is the noblest feature of Cassius's acts here?

7. Comment on the fact that, in spite of past and present trouble from neglecting or defying Cassius's projects, Brutus again insists on his own way.

8. Criticise each plan, and give your choice of the better one, with reasons.

9. Why does Cassius resist no further?

10. What is the significance of the fact that Brutus cannot sleep, and dreads to be alone?

11. What is the significance of the apparition at this special point? Justify the term, "thine evil spirit" (l. 283). What must have been Brutus's feelings at the words, "thou shalt see me at Philippi" (l. 284)? Why does he not change his plan for action and take Cassius's plan?

12. Comment on his actions after the ghost's departure.

What has been accomplished by this long act, with so little action in it?

ACT V

Scene I

1. Comment on Octavius's words in the light of the

preceding scene. What is the effect on the audience?

2. What is revealed by Antony's words, "I am in their bosoms" (l. 7)? How much of his statement is borne out by the preceding scene?

3. In the war of words, which side has the best of it? What is it that brings out Cassius's reproach now, when he kept silent during the quarrel? With which party are your sympathies, and why?

4. What is the general tone of Cassius's words to Messala, "This is my birth-day," etc. (l. 70), and their effect on the audience?

5. What is the general tone of their farewell? Account for it.

Scene II

What is the purpose of this short scene?

Scene III

1. In ll. 5–8, what light is thrown on Scene ii? On Cassius's claim to being a better soldier than Brutus?

2. How is your estimate of Cassius affected by the slave's love for him? By Titinius's love, so strong as to lead him to suicide at his friend's side?

3. Justify Titinius's statement that with Cassius's death the cause is lost.

4. Show how Cassius's death, owing to his misconception, is a fitting end.

5. Comment on Brutus's words (ll. 94–96), "Oh Julius Cæsar," etc.

6. Compare this scene of Brutus's mourning over Cassius with Antony's grief over Cæsar.

Scene IV

1. What is the effect of the opening words? The

significance of the acts of Cato? Of Brutus? Reason for Lucilius's attempt to pass himself for Brutus?

2. Comment on Antony's treatment of his prisoners.

Scene V

1. Why does Brutus, too, seek suicide through another's aid, as did Cassius?

2. Comment on the fact that Cassius must seek his death at the hands of a slave. Brutus importunes his friends for it in vain, to gain it only at the hands of a common soldier.

3. Comment on his words (ll. 33–38), "Countrymen," etc. Compare his last words, "Cæsar, now be still" (l. 50), with Cassius's last words.

4. Justify Antony's opinion of him (ll. 67–74), from first to last of the play. How is your estimate of Antony affected by his closing words?

THEME SUBJECTS

1. The first performance of Julius Cæsar as told by an eyewitness.
2. The character of Brutus.
3. The character of Cassius.
4. A description of Antony.
5. The sincerity of Brutus, Cassius, and Antony.
6. A description of Portia.
7. The use of auguries in the play.
8. The death of Cæsar, as described by a conspirator.
9. The character of Cæsar.
10. Antony's speech as related by one of the mob.
11. The appearance of the ghost.
12. The hero of the play.

Shakespeare, William—King Henry V

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

Prologue

1. Explain the origin of the chorus.
2. What was the purpose of it?
3. What are the specific purposes of the prologues in *Henry V?*
4. Describe the stage equipment of Shakespeare's time.
5. Why should the king be called "Harry" (l. 5)?
6. What is foreshadowed as to the action of the play (ll. 12–14)?

ACT I

Scene I

1. What is the situation at the opening of this scene?
2. How has Henry himself prepared us for the change in his character described by Canterbury in ll. 24–37? (See *Henry IV*, Part I, I, ii.)
3. Why is Henry's youthful wildness compared to a *veil* (l. 64)?
4. What does this scene reveal of the condition of the church in the early part of the fifteenth century?
5. Explain the dramatic purpose of the scene.
6. What insight is given into the character of Henry?

Scene II

1. What is the basis of Henry's claim to the French throne?

2. What traits of Henry's character are revealed in ll. 13–23?

3. To what does he appeal in the Archbishop's nature?

4. What evidence is there of the honesty of Henry's own motives?

5. Discuss the truth of Canterbury's statements in ll. 35–45.

6. Why does the king ask the question in l. 96?

7. What is Canterbury's real motive in advising Henry to make war on France?

8. Who was Edward the Black Prince?

9. How does Canterbury try to influence Henry?

10. What part does Ely play in this interview?

11. Explain the distinction made in ll. 125, 126, between *grace* and *highness*.

12. Why does Canterbury make the promise in ll. 132–135?

13. What interest does Henry show in the welfare of his country?

14. Why was it necessary to take such precautions as Henry describes in ll. 136–139?

15. Discuss the truth of the statement in ll. 146–149.

16. Explain the meaning of l. 155.

17. What is the origin of the saying quoted in ll. 167, 168?

18. Explain the figure in ll. 169–173.

19. How would Exeter bring about the harmony of the state?

20. Why do the ambassadors come from the Dauphin instead of from the French king?

21. Explain the meaning of ll. 250 and 253.

22. What do the tennis-balls symbolize?

23. Describe Henry's manner when he replies to the Dauphin's challenge.

24. Explain the meaning of ll. 266–272.

25. In what way does Henry show his religious feeling?

26. What feeling is expressed in the rhymed lines at the close of the scene?

ACT II

Prologue

1. What progress in the action of the play is indicated by the opening lines?

2. Discuss the preparations for war.

3. Explain the figurative language in ll. 8–11.

4. What is the object of the conspiracy against Henry?

5. Why could not the change of scene from London to Southampton be shown on the stage?

Scene I

1. What is the object of the change of characters?

2. Why does Pistol generally speak in blank verse?

3. Who is the Boy's "master" (l. 80)?

4. Why does the Hostess say "The king has killed his heart" (l. 86)?

5. Mention a conspicuous trait in each of the characters in this scene.

Scene II

1. How does Henry's fearlessness protect him?

2. Why does Henry profess such confidence in all his subjects (ll. 20–24)?

3. What motives prompt the conspirators to flatter Henry?

4. Why does Henry pardon the man who had "railed" at him (l. 41)?

5. Explain the meaning of *dear care* in l. 58. How is the expression used?

6. What dramatic purpose is there in Henry's manner of revealing to the conspirators his knowledge of their treachery?

7. Show how he leads them on to confess their guilt.

8. Why is Henry's denunciation of Scroop more severe than that of the other traitors?

9. What power does Henry display in this speech?

10. How are the conspirators affected by the discovery of their crime?

11. Discuss Henry's method of dealing with the conspiracy.

12. What does it indicate as to his ability to cope with an enemy in war?

13. How does Henry show his magnanimity?

Scene III

1. Why is the reappearance of the minor characters a relief?

2. How does it happen that these people are still in London?

3. Why is the death of Falstaff announced in this way?

4. Mention the evidences of illiteracy in the Hostess's language.

5. What touches of pathos are found in this scene?

6. What are the chief motives that lead the three adventurers to follow Henry to the war? Why does the Boy go?

Scene IV

1. What is the situation in France?

2. Explain, in ll. 12 and 13, the expressions *late examples* and *fatal and neglected English.*

3. Discuss the Dauphin's views of the preparation for war.

4. Why does the Dauphin underestimate Henry's power?

5. Of value is the king's advice (ll. 48–64)?

6. How does his view seem prophetic?

7. Why is his attitude the natural result of experience?

8. Explain the thought in ll. 69–71.

9. In what respect is the message delivered by Exeter characteristic of Henry?

10. Contrast the French king's dignity with the Dauphin's angry defiance (ll. 113–116).

11. How has Henry shown his impetuosity?

ACT III

Prologue

Discuss the progress of events as narrated by the Chorus.

Scene I

1. What is the situation at the opening of this scene?

2. To what motives does Henry appeal in his address to his men?

Scene II

1. How does real war affect these camp-followers?

2. Who is Fluellen? What is his position?

3. What is the Boy's estimate of the characters of his companions?

4. What does he reveal of his own character?

5. Show the purpose of introducing men of so many nationalities.

6. What trait of the Welsh character is shown in Fluellen (ll. 128–134)?

Scenes III and IV

1. How may the cruelty of Henry's threats to the French before their surrender be reconciled with his treatment of them after the fall of Harfleur?
2. Why is Scene iv introduced in this part of the play?
3. What insight does it give into Katharine's character?

Scene V

1. What evidence is there of delay and lack of preparation on the part of the French?
2. Why does the French king seem to depend so much more on his nobles than on his soldiers?
3. Compare this situation with Henry's confidence in his men.
4. How is the Constable's speech typical of the confidence of the French in their success?

Scene VI

1. What is the attitude of the soldiers of the English army toward their superiors?
2. How does the treatment of Bardolph illustrate the discipline in the English army?
3. Discuss the purpose of the message delivered by Montjoy.
4. What is the condition of the English army?
5. What traits of Henry's character are shown in his reply to Montjoy?

Scene VII

1. Account for the lack of serious consideration of the approaching battle among the French.
2. What is the attitude of the French officers and nobles toward the Dauphin?

3. How do the French receive the news of the position of the English army?

ACT IV

Prologue

What is the condition of the English soldiers?

Scene I

1. What is Henry's state of mind?
2. How does he show his kindness of heart?
3. Why does he want to be alone?
4. What evidences of loyalty or discontent does Henry discover among his men?
5. Explain how his soliloquy reveals his sense of the responsibility resting upon him.
6. What kingly qualities are shown in Henry's prayer?

Scene II

1. How have the English obtained an advantage by being first "embattled"?
2. Describe the appearance of the English army. (Grandpré's speech.)
3. Explain how this report increases the self-confidence of the French and at the same time weakens their cause.

Scene III

1. With what feelings do the English lords prepare for battle?
2. How does Henry's rebuke to Westmoreland serve to put courage into the hearts of his generals?
3. What historical authority is there for this scene?
4. Why is this second offer of ransom made by the French?

5. What is the nature of Henry's reply?
6. Why is it more decided than his previous answer?

Scenes IV, V, and VI

1. Discuss the development of the Boy's character?
2. How has Pistol escaped the fate of his comrades?
3. What is the purpose of this scene?
4. What characters state the cause of the confusion of the French army?
5. How does it affect the leaders?
6. Compare the soldierly qualities of the French leaders and the English leaders.
7. Of what importance are the English losses?
8. How is the king affected by them?

Scene VII

1. What evidences of loyalty to Henry are shown among the common soldiers?
2. How does Henry receive the news of his victory?
3. Why does he give William's glove to Fluellen?

Scene VIII

1. In what way does Fluellen further prove his loyalty to Henry?
2. What is the value of such a scene immediately after the battle?
3. How does Henry show his humility in ascribing the victory to God?
4. What other traits of character are conspicuous?

ACT V

Prologue

Make a brief abstract of this prologue.

Scenes I and II

1. Give a final estimate of the character of Pistol. Account for the apparent contradictions.
2. Compare Fluellen and Gower.
3. What time has elapsed since the battle of Agincourt?
4. Explain in detail the terms of the treaty between France and England.
5. Why is the scene between Henry and Katharine so attractive, and how do they understand each other so well?
6. Are there any historical discrepancies in Scene ii?

EPILOGUE

1. What is the purpose of the epilogue?
2. In what respect does this epilogue enlarge the original scope of such a passage?

THEME SUBJECTS

1. The historical value of the play.
2. The Henry of history and the Henry of the play.
3. The denunciation of Scroop, Grey, and Cambridge.
4. Henry V's enforcement of discipline.
5. The king's piety.
6. Henry as prince and as king.
7. The patriotism of the play.
8. The two camps before the battle.
9. The humor of the play.

Shakespeare, William—Macbeth

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

1. Sources of the play.
2. Classification of the play as to date of production.
   (1) By external evidence.
      (*a*) Mention by other writers of known date.
      (*b*) Entry at Stationers' Hall.
   (2) Partly by internal evidence.
      (*a*) Reference to events of known date (in the play itself).
      (*b*) Reference to other writers of known date (in the play itself).
   (3) Wholly by internal evidence.
      (*a*) Nature of plot.
      (*b*) Structure.
         Use of rhyme.
         Use of run-on lines.
         Use of feminine endings.
         Use of light and weak endings.
         See Dowden's *Shakespeare Primer.*

NOTE-BOOK

1. In your note-book take a page for each place mentioned, write the heading, and record what scenes are located at the place in question. Quote whatever mention is made of the place, giving act, scene, line, speaker. For example: Forres, I. sc. ii, sc. iv. "How far is't called to Forres?" Ban. I, iii, 39.

2. Head a page in your note-book for each impor-

tant character. As you come to any passage, spoken by the character or by others, which seems to you especially significant in relation to the character, quote it, with act, scene, line, speaker, and note the trait which you consider it indicates, as:

DUNCAN

"There's no art to find the mind's construction in the face." I, iv, 11. Simplicity.

3. Head one page: "References to Nature." Under this heading quote all references to external nature, and the occasion of each. These references should be used later as illustrative of the use to which Shakespeare puts external nature.

ACT I

SCENE I

1. What is the function of the opening scene of any drama? Of this drama?

2. What supernatural powers of the witches are made evident here? What impression of their personality do you get?

3. Do you think they wish to meet Macbeth because they know he is evil, or because they desire to make him so? (Answer after reading Scenes ii and iii.)

4. What is the significance of "Fair is foul, and foul is fair?"

SCENE II

1. What allusion in Scene i is explained here?

2. What is your opinion of Duncan as a king, considering where he is, and what the royal duties were at that time?

3. What impression of Macbeth is here given? How

do his soldiers regard him? How does he compare with Duncan? What is added by the double battle?

4. Compare the message of Ross with the report given by the captain. Wherein do they agree?

5. What did the title "thane" signify? Was it a worthy reward for Macbeth's valor?

6. What anachronisms are found in this scene?

Scene III

1. What new evidence of supernatural power is given by the witches? What is the significance of "a rat without a tail"?

2. What metrical device has Shakespeare used to mark off the scenes of the witches? Notice the numbers used by them, and look up the mystic numbers of old.

3. What do Macbeth's first words echo? The significance of this?

4. Certain critics claim that the witches are but the embodiment of Macbeth's evil thoughts. What is your opinion? What do you judge from the fact that Banquo sees them first? Is he speaking to them or to Macbeth in his first question? Give the reason for your answer.

5. What is the significance of the fact that the witches do not speak till Macbeth addresses them?

6. Why does he "start and seem to fear" (l. 51)? Why do they "speak not" to Banquo till he urges them (l. 57)? How do you estimate Banquo from his own words? Note exactly their prophecy to him.

7. Do you think Macbeth has been "wrapt" during all their speech with Banquo? Is he strictly truthful in his "Stay, you imperfect speakers—," etc. (l. 70)? Consider carefully all he says. Why does he wish "they had stayed" (l. 82)?

8. What is the significance of the arrival of Ross and Angus just at this point? What is their message? How do you think Macbeth interprets "an earnest of a greater honour" (l. 104)? Why?

9. How do Macbeth and Banquo show their respective characters in ll. 118–126?

10. Analyze Macbeth's struggle with himself. Is he ignorant of the dreadful nature of his temptation? Give the reason for your answer. From this speech do you gather that he had any previous thought of obtaining the crown? How far was the crown hereditary? Was there need for murder to win it? Why?

11. "If chance will have me king" (l. 143): notice how long he keeps this decision. What sort of character would it indicate? Why does Banquo excuse him?

12. From what is given in this scene write a 100-word estimate of Macbeth. Of Banquo.

Scene IV

1. From the first twenty lines, select passages worth quoting. Write them in your quotation note-book with act, scene, line, speaker.

2. Discuss the significance of Duncan's comment on Cawdor, coming as it does, just before the entry of Macbeth; remember Macbeth's parley with his evil self. What would be the effect on the audience?

3. How far is Macbeth sincere in ll. 22–27? Give reasons for your answer.

4. Compare the rewards to Macbeth and to Banquo. Account for the difference when Banquo had "no less deserved" (l. 30).

5. Why does Duncan choose this moment to appoint his successor? Effect on Macbeth? Is Macbeth's

decision what you had expected? Has he any excuse? Is he a hypocrite? Is Duncan? Why does Banquo praise him to Duncan (ll. 54–58)?

Scene V

1. State what you think the first part of the letter told Lady Macbeth. What do you learn in the letter of Macbeth's feeling toward her?

2. How does she read his character? Wherein does her reading agree with and differ from yours?

3. What is the dramatic significance of the entrance of a messenger at this point? Note how frequently Shakespeare clinches a resolution by an opportunity.

4. How does Lady Macbeth cover up her slip of the tongue on hearing the news? How does her soliloquy reveal her,—as a strong woman glorying in her fiendish power, or as a naturally womanly woman, seeking diabolical aid for a diabolical deed? Reasons for your answer.

5. What is the significance of her greeting to Macbeth? Why does he ignore it?

6. How might Macbeth's words seem entirely innocent if overheard? What is her advice to him? From what you have seen of him, is it needed? Why? Why does she bid him "leave all the rest to me" (l. 72)?

Scene VI

1. What is the significance of Duncan's opening words, in the light of the last scene?

2. Why does not Macbeth come to greet them? Account for his discourtesy. Does Duncan perceive it?

3. Explain ll. 11, 12. Notice how all Duncan's words show intended honor toward Macbeth.

Scene VII

1. What state of mind does Macbeth's soliloquy reveal? What is his chief fault? What is keeping him from acting? Why is he here, instead of at the head of his table?

2. How far is his wife's reproach justified? When could the conversation alluded to in ll. 47–54 have taken place?

3. How nearly has Lady Macbeth's prayer for strength been answered? Discuss the plan she has made. What leads Macbeth to accept it so readily?

Bring forward all the evidences you can find in Act I to show the early date of Macbeth's first thought of murder. What point marks the incentive moment? What lines may be taken as a motto for this act? Give it a title.

ACT II

Scene I

1. What was the last indication of time in Act I? What indication here?

2. Why cannot Banquo sleep? Why is he fully armed in a friend's house? Why does he so quickly take back his sword on Macbeth's entry?

3. Why does he take this time to give the diamond? What is the significance of his choosing this moment to speak of Duncan's favor?

4. "I dreamed last night" (l. 20): indicate as clearly as possible the time which has elapsed since Act I, Scene i.

5. Quote passages to show Macbeth's hypocrisy in this scene. Do you think Banquo reads him aright? Reasons for your answer. Estimate Banquo. If he fears evil, why does not he himself guard the king?

6. Discuss Macbeth's soliloquy. Is he insane? What lines may be taken as a motto for Act II? Is he "wrapt"? Is this the "fantastical murder" he has spoken of before, or a new fear? What is the effect of this long speech, at this crisis, upon the audience? What demand does it make upon the actor?

Scene II

1. How is suspense secured? How is the tension kept up?

2. "The attempt and not the deed confounds us" (l. 10): explain.

3. What is Macbeth's condition? Did you expect it? Follow him in your mind from the close of Scene i to now. Tell what you saw, using the historical present.

4. Why has he brought the daggers? How has his deed affected him?

5. Why can Lady Macbeth take the daggers back, when she could not do the deed?

6. Is her reproach justified ("I shame to wear a heart so white," l. 64)? Where has Macbeth been lost in thought before? Are his last words sincere? Why?

Scene III

1. What dramatic purpose is served by the porter's speech? Why is it in prose? What evidence does it give of the date of the play?

2. "The second cock" (l. 24): what evidence of the time of the murder?

3. What new character is introduced? What is his office? His nature as seen here?

4. What is the significance of the storm?

5. Where is the strain greatest on Macbeth? Why?

Is he usually a talkative man? Is he talkative with Lennox? Why?

6. What does the occasion demand of Lady Macbeth? Does she meet it? Defend your answer.

7. Compare Macduff's and Macbeth's announcements of the murder.

8. Why did Macbeth kill the grooms? Was it wise or foolish? Reasons for your answer.

9. What are the "fears and scruples" of which Banquo speaks (l. 119)? Has he done his duty? Why?

10. Explain the action of Malcolm and Donalbain. Are they natural? How does this action help Macbeth?

Scene IV

1. What is accomplished by this scene? Why is the Old Man introduced?

2. Does Macduff believe his own answers as to the murder? Reasons for your answer.

3. Sum up Ross's character. Explain the Old Man's farewell to him. Why does he go to Scone when Macbeth does not?

4. How has fate aided Macbeth thus far? How much of his prophecy is now fulfilled? Has he waited for "Chance to crown him"?

ACT III

Scene I

1. Knowing what he did, what was Banquo's duty? Has he done it? Why? Where before have we seen his thoughts revealed in solitude? What were they? Compare him with Macbeth.

2. What information does Macbeth get from Banquo

as to his plans for the remainder of the day? What indication is given (ll. 29–35) of the lapse of time since Act II?

3. "Our fears in Banquo stick deep" (l. 48). Why? What "royalty of nature" has he which Macbeth lacks? Do you gather from this and previous scenes that Macbeth has no living children? If he has none, why does he fear Banquo? When did he surrender his "eternal jewel" (l. 67)? Explain ll. 70, 71.

4. Why has Macbeth hired murderers to do this deed? What has been the subject and purpose of his previous talk with them? How far has he succeeded? What is the character of these men? Show wherein his plan is wise; foolish. Compare with the management of Duncan's murder.

Scene II

1. Lady Macbeth's words (ll. 4–7) give what key to her mental condition? How has she changed since Act II? Is this to be expected? Why?

2. Explain the change in her when Macbeth enters. What is her reproach? When did he previously commit the same fault? What is her philosophy of life as shown in her words to him?

3. What does Macbeth mean in l. 13? What was the nature of "those terrible dreams" (l. 18)? What was the cry he heard after Duncan's murder? Does he envy Duncan? Note how he harps on sleep and dreams. What significance in this?

4. Why does Lady Macbeth turn from rebuke to coaxing? Why does Macbeth keep her in ignorance of his plan?

5. Show how his words in ll. 50–56 indicate the action of the plot at this point.

Scene III

1. From the familiarity of the third murderer with the plan, the palace, and the habits of Banquo, what inference do you draw as to his identity?

2. Macbeth urged Banquo's death as a personal affair on the part of the murderers. Do you think they took it so? Why?

Scene IV

1. Criticise Macbeth's welcome to his guests. Lady Macbeth's. Why does she "keep her state"?

2. Criticise a plan which permits an assassin to appear in public before his employer, red with his victim's blood. Explain Macbeth's first words to the murderer; are they reproach, query, or exultation? Give your reasons.

3. Why is Macbeth anxious at Fleance's escape?

4. How does Lady Macbeth recall him?

5. Should the guests see Banquo's ghost? The audience? Reasons for your answers. What is demanded of the actor here? Why does Macbeth so utterly forget himself? Did you expect it? Why?

6. "Thou canst not say I did it" (l. 50). Who did it? Why does he say this? How much do the courtiers notice? How does Lady Macbeth explain it? Is her method wise? Would it be better to let the guests go?

7. How does she know of the "air-drawn dagger" (l. 62)? Why does she not see the ghost?

8. How much of their talk do you think is heard by the guests? Why?

9. What, in both cases, summoned the ghost? How does he conduct himself at the second appearance? Why does Lady Macbeth dismiss the guests whom she had but just urged to stay?

10. Comment on Lennox's closing words (l. 120). Where has he been seen before?

11. How does Lady Macbeth act when alone with Macbeth? Did you expect it?

12. Discuss the significance of the fact that Macbeth "keeps a servant fee'd" in each subject's house (l. 132).

13. What is his reason for seeking the weird sisters, who before sought him?

14. Comment on his last words in this scene.

15. What is accomplished by the scene as a whole?

Scene V

1. What is the meter of this scene? What is the purpose of this change in meter?

2. Compare Hecate with the other witches.

3. In the rest of the play, see how ll. 30–33 are fulfilled. What was said by Banquo at the first meeting with the witches, of such prophecy as theirs?

Scene VI

1. What is the tone of Lennox's remarks? What opportunity has he had for knowing whereof he speaks? Do you think the other nobleman was at the banquet? Why?

2. What evidence of forces ripening against Macbeth appears in this scene?

3. What part has Macduff taken before this? What is your estimate of him? His virtues? His faults?

What has Act III accomplished? Give it a title. Quote lines to serve as a motto. What dramatic moment is marked by it? Is it too long for acting? Too long for the interest to be kept up? Give reasons for your answers.

ACT IV

Scene I

1. Comment on the meter and rhyme arrangement. On the personality of the three sisters as revealed by their words. On these first two pages as a fit introduction to the scene.

2. What is Macbeth's errand? What tone does he take in speaking with the witches? Why?

3. Cite the three messages given by the apparitions. Wherein do they seem contradictory? How do they fulfil Hecate's plan?

4. Why is Lennox with Macbeth? What is the dramatic value of the information Lennox gives?

5. Why is the murder planned here considered the climax of Macbeth's crimes?

Scene II

1. What is the dramatic value of the first part of this scene?

2. Are Lady Macduff's reproaches just?

3. Is Ross himself a fugitive, or a secret messenger?

4. Comment on the character of Lady Macduff; of her son.

5. Comment on the scene, as to whether or not it should be cut out in staging the play.

Scene III

1. What has been Malcolm's character as before seen? What do his opening words indicate? Compare with Macduff's reply.

2. What traits are seen in Malcolm's second speech? Why does he doubt Macduff's honor?

3. What is the meaning of l. 22?

4. Why does Malcolm paint himself so evil? Does his plan succeed? Answer fully.

5. What is the purpose of dwelling on King Edward's saintly power (ll. 147–159)?

6. Whence has Ross come? From his words on the condition of Scotland, what do you learn of Macbeth's rule (ll. 164–173)? How does this agree with the historical account?

7. Does Ross lie in his answers to Macduff about the latter's family? Does Macduff love his family? Why did he leave them?

8. How does he bear the news? Would Malcolm have borne it thus? Give your reasons.

9. "He has no children" (l. 216): of whom spoken?

10. What end has been served by the murder of Lady Macduff?

Give the act a title. Quote lines to serve as its motto. What can you say of its dramatic value? What has been accomplished by it?

ACT V

Scenes I and II

1. What previous hint has been given that Lady Macbeth has found the strain too great?

2. Is there any element of pathos in Scene i? Defend your answer.

3. Explain this self-betrayal. Of what is each action significant? Trace the visions she sees, as indicated by her words.

4. What is accomplished by Scene ii? What is shown of Macbeth's condition? What is the significance of the closing words?

Scene III

1. Upon what does Macbeth rely? How is Hecate's plan being fulfilled?

2. How does he treat his attendants? Is he what you had expected him to be?

3. "This push will cheer me ever, or disseat me now" (l. 20): explain.

4. What element of pathos is there here? What is Macbeth's punishment? How is it shown in his talk with the doctor?

Scenes IV and V

1. What is the dramatic value of Scene iv? Its effect on the audience?

2. What traces of Macbeth's former valor appear in Scene v? Discuss the reason why Shakespeare shows them to us now.

3. Ll. 17–28: what does this speech reveal of the man? What in it, do you think, has made it one of the best known passages from Shakespeare? Why does it appeal so widely?

4. Ll. 42 fol.: note how the prophecy is being fulfilled step by step—"to lead him on to his confusion."

Scenes VI and VII

1. What is the value of this succession of short scenes? What is the spirit of Malcolm's troops?

2. Why is Macbeth allowed to be victor over young Siward? What is the significance of this, when all else goes against him?

Scene VIII

1. What is the effect on the audience of this renewal of Macbeth's former bravery? How does he bear him-

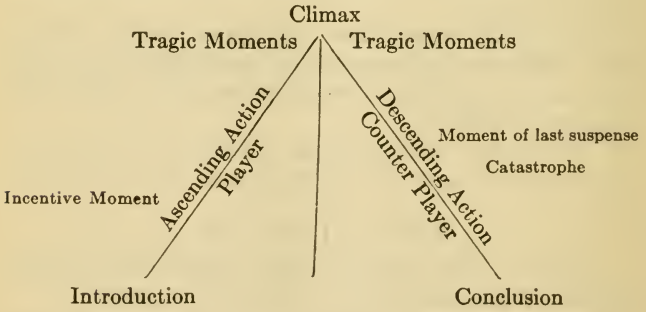
self when he learns that the "juggling fiends" have betrayed him altogether? Show how his last words suit his character.

2. Would you have preferred to see his death enacted on the stage? Why?

3. How does Siward take the news of his son's death? Compare with the account of the thane of Cawdor's death. What do you infer as to Shakespeare's idea of a noble death?

4. Why does Macbeth die at Macduff's rather than at Malcolm's hand?

Indicate the moment of last suspense and catastrophe in this act. Make an outline of the action of the entire play, using the following scheme, and giving act, scene, and line references for the dramatic moments.



THEME SUBJECTS

1. The witches.
2. The murder of the king.
3. Macbeth's banquet.
4. Macbeth consulting the witches.
5. The sleep walking scene.

6. The storming of the castle.
7. Macbeth.
8. Lady Macbeth.
9. The guilt of Banquo.
10. Malcolm.
11. The sanity of Macbeth.
12. Macbeth "a man of straw" or not.
13. The real criminal.

Shakespeare, William—The Merchant of Venice

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

ACT I

Scene I

1. What keynote is struck by the opening words?

2. From his own words and those of Salanio and Salarino, what sort of man do you think Antonio was? Sum up the characters of his two companions, as you judge from their words. How does Antonio estimate them?

3. What impression is given of Bassanio at his first appearance? Of his companions, especially Gratiano?

4. What is the effect of Gratiano's instant comment on Antonio's gravity (ll. 73–76)? Is the change a sudden one?

5. Compare Antonio's words (ll. 77–79) with Macbeth's (V. v, 24–26). Compare them with Jaques's in *As You Like It* (II. ii.): "All the world's a stage," etc. What similarity? What difference? Is there any reference to the stage in *Julius Cæsar* or other plays with which you are familiar? Cite their general nature.

6. What is Bassanio's motive in wooing Portia (ll. 122–134)? Does he love her (ll. 161–176)?

7. Explain fully the relations between Bassanio and Antonio.

8. Explain classical allusions (ll. 165–172).

9. Explain ll. 177–179 in the light of what Antonio

said to Salanio and Salarino (ll. 41–45). Which is the true state of affairs? Why?

10. Comment on the use of prose, of blank verse, of rhyme, of end stopt and run-on lines, of feminine endings.

11. Select, giving line of reference, examples of (1) simile, (2) metaphor, (3) personification, (4) metonymy, (5) antithesis, (6) synecdoche, (7) allusion.

12. Compare the introduction as a whole with that of *Julius Cæsar;* of *Macbeth.*

Scene II

1. State your opinion of Portia's character as seen in her words.

2. Pick out the most telling epigrams. Put the meaning in your own words. Does it gain or lose, and why?

3. Do you think Bassanio knew of the casket scheme? Why?

4. How does this scene bear out what Bassanio says (Sc. i, ll. 161–176)? Is there anything to bear out his confidence of "thrift" in his wooing?

Scene III

1. Explain the condition of the Jews at this time, especially in Venice. State the laws of Venice regarding trade, carried on by natives and by aliens (under which the Jews would be classed).

2. At what date would trade be carried on with Mexico? What evidence is there here as to the date of the play?

3. Sum up the character of Shylock as you see him before Antonio enters. Compare him with Isaac of York in *Ivanhoe.*

4. State exactly Shylock's grudge against Antonio.

Is there justice in it? On what did the Jew depend for his actual existence?

5. What is the effect of ll. 40–51 on your estimate of Antonio?

6. In ll. 101–137, show reasons for Shylock's hatred of Antonio. Explain how the kindly friend and courtly gentleman, Antonio, can act thus.

7. Why does the shrewd merchant, who knows all his fortune is at sea, take the bond?

8. Why does Bassanio, who forebodes evil, allow it? Is he selfish? Defend your answer.

Sum up what has been accomplished by Act I. Who is the central figure? Has he passed the incentive? If so, where?

ACT II

Scene I

1. Sum up Morocco's character as seen in his words to Portia.

2. Comment on her words, ll. 20–22.

3. What new light is thrown on the casket problem in ll. 39–42? State it as you understand it, with its conditions and its purpose.

Scene II

1. What is accomplished by this comic scene? Compare Launcelot with Touchstone, the fool of *As You Like It*. Compare this scene with the porter's soliloquy in *Macbeth* II, iii.

2. What view of Bassanio is here given? Comment on his reproof to Gratiano. Is the latter a squire or a servant? How has he been treated before?

Scene III

What is the purpose of this short scene? What is

the effect, on your feeling toward Shylock, of Jessica's words?

Scene IV

What is accomplished by this scene? What in it is calculated to increase Shylock's hatred of Christians? To lower your opinion of Jessica?

Scene V

Criticise Shylock as a father. What is the effect of his attitude on your feeling toward Jessica? Has she any love or respect for him?

Scene VI

1. State in your own words ll. 8–19.
2. Criticise the scheme by which Jessica escapes. Her action in taking the money. Would Lorenzo have taken her without it? Why?

Scene VII

1. State the argument by which Morocco convinces himself that he should choose the gold casket. Criticise it.
2. Comment on the manner in which he bears defeat.

Scene VIII

1. How long is it since Scene v? (Reasons for your answer.)
2. Account for the fact that Salarino and Salanio have no sympathy for Shylock, yet much for Antonio.
3. Criticise Antonio's farewell (ll. 38–45).
4. How does all Venice know of the bond?

Scene IX

1. State and criticise Arragon's reasoning as to the

right casket. Compare it with Morocco's. Compare the two men, especially the way they take defeat.

2. Whom do you infer "the young Venetian" to be? Do you think Nerissa knows it is Bassanio who is heralded, or is she surmising? Is there any hint as to why Gratiano was so anxious to come to Belmont?

Sum up Act II. Indicate any dramatic moments. Has the action been slow or fast? How and why?

ACT III

Scene I

1. What seems to be the opinion of Shylock? Do they think that he is a man to be specially feared?

2. Account for their cruelty toward Shylock. What is its effect on his attitude toward Antonio?

3. Why should they expect him to refrain from taking the forfeit (ll. 50–51)?

4. Discuss Shylock's reply (ll. 52–72). What do you think of his reasons for hatred and revenge?

5. What new fuel is added to the fire of Shylock's rage in the interview with Tubal?

6. Criticise Jessica's actions as reported by Tubal. What is the worst feature? What is the effect on your opinion of her?

7. What is the effect, on your opinion of Shylock, of this glimpse of a softer side in his love for his dead wife?

Scene II

1. What differences do you note between this and the two previous casket scenes? Some stage managers condense the three scenes into one and place it here. What is gained, what lost, by this?

2. What does Portia show of her nature before Bassanio makes his choice.

3. Is Bassanio in love with her or her money? Defend your answer.

4. Explain the allusions in ll. 44–47. In ll. 55–60.

5. State fully, in your own words, the argument by which Bassanio chooses the lead casket. Compare it with the argument of Morocco. Of Arragon. Did you expect Bassanio to choose the right casket? Is it by outward show? Why?

6. In what light does Bassanio here appear? Does he seem a fit mate for Portia?

7. Discuss ll. 149–175 as revealing Portia's nature.

8. Discuss the imitation by Gratiano and Nerissa. Has Nerissa before seemed a sort of understudy for Portia? Where and how?

9. Why is the news of Antonio's trouble told here and how? How has Bassanio come to forget Antonio's danger? Did you expect him to? Why?

10. What is the significance of Jessica's presence among her father's enemies, and her report of his hatred? When could she have heard of it (ll. 268–280)?

11. Is Antonio cruel in his letter to Bassanio? Defend your answer.

Scene III

1. Why should Antonio seek mercy from Shylock?

2. Sum up the reasons for Shylock's hatred (ll. 21–24 and elsewhere). Discuss the justice of each.

3. Explain the law alluded to (ll. 26–36).

4. What is the effect of this scene, coming immediately after Portia's scheme for Antonio's release?

Scene IV

1. What is the purpose of this scene and its general time as compared with the preceding?

2. Why is Portia making new plans? Does she fear Shylock may not accept money, or has she had later news? How can she jest, as she does with Nerissa, when a man's life is at stake?

Scene V

What is the effect of this scene of comedy? Comment on Jessica and Lorenzo as seen here.

Sum up Act III. What dramatic moments has it, and where? Is the action fast or slow? How and why? What character is foremost in action? In interest?

ACT IV

Scene I

1. Criticise Antonio's bearing. Account for his failing to realize that there is a certain justice in Shylock's hatred and his revenge.

2. Discuss Shylock's reply to the Duke (ll. 35–61).

3. Why should Bassanio rail at Shylock when the whole occurrence is his fault?

4. What feelings underlie Antonio's words (ll. 69–82)?

5. Could Shylock hold his bargain elsewhere than in Venice? Defend your answer. Show the justice of his reply (ll. 88–102).

6. What is the effect on the audience of Portia's entry? Should the audience recognize her? Why?

7. What is the effect on the audience of this new appeal for mercy?

8. Why does she ask mercy at the moment when she assures him of justice without it?

9. What is the effect of Shylock's words (ll. 201–202)?

10. Portia declines to "do a little wrong to work a great right" when Bassanio requests it. Is her means of releasing Antonio inconsistent with this refusal? State the reasons for your answer.

11. What is the effect of Portia's repeated pleas for mercy and Shylock's demands for "justice and the bond"?

12. Show how sympathy for Shylock is made to decline steadily.

13. Criticise Antonio's words (ll. 259–276).

14. What is included in a bond or deed, as to the amount or extent of property conveyed by it? For instance, a deed of a house would cover what? Would Portia's reasoning as to the blood, etc., hold? Could Antonio plead ignorance of the terms? Show the justice in this injustice.

15. Why does not Portia show mercy, as she begged Shylock to do, and return to Shylock the amount Antonio borrowed? Would you prefer it?

16. Comment on Portia's relentless cruelty (ll. 342–358) after her own plea for mercy at first. Is it not enough to let him lose the three thousand ducats? State the reasons for your answer.

17. Comment on the sentence passed by Antonio (ll. 375–385). Does he show Shylock the same mercy Shylock showed him?

18. Why does no one feel any sympathy for Shylock? Did Shakespeare? Do you? Why?

19. What is Portia's reason for asking for the ring? Criticise it. Did she expect to get it?

Scene II

What is the effect of this scene? Why is the deed taken by Portia to Lorenzo? What is the effect on the feeling of the audience toward Shylock, when they see his property enrich Lorenzo, who has already robbed him?

Criticise the act as a whole for (1) sustained interest, (2) portrayal of character, (3) dramatic power, (4) fitness as a climax.

ACT V

Scene I

1. What is the purpose of this scene of peace coming after the stormy scene in the court?
2. Explain the allusions in the first fourteen lines.
3. Compare Lorenzo's praise of music with Portia's (III, ii).
4. Comment on Portia's talk with Nerissa (ll. 89–110) as revealing character.
5. Criticise the episode of the rings. Is it out of keeping? Does it harmonize with Portia's character? Was Bassanio wrong in giving up the ring? Defend your answer. Show the value of the episode.
6. Criticise this heaping up of good fortune on Antonio. Is it out of keeping. Why is it given to Portia to announce?

Compare this act with Act IV for action, interest, etc. Criticise it as a conclusion.

THEME SUBJECTS

1. The character of Bassanio.
2. A description of Antonio.
3. Gratiano.

4. Lorenzo.
5. A criticism of Jessica.
6. The character of Shylock.
7. A defense of Shylock.
8. Portia.
   a. Individuality.
   b. Character.
   c. Charm.
   d. Intellect.
9. The Rialto.
10. The casket scene.
11. The trial.
12. The justice of the decision in the trial.

Shakespeare, William—A Midsummer-Night's Dream

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

ACT I

Scene I

1. Discuss the appropriateness of the title.
2. Explain l. 6.
3. In what sense is *companion* used in l. 15? Give examples of similar usage of the term in other plays.
4. Compare Egeus's accusation of Lysander (ll. 26–45) with Brabantio's of Othello (*Othello*, I, iii). What common beliefs of the time do these passages illustrate?
5. To what code of laws does Egeus refer (l. 44)?
6. Ll. 70–78. Note that Shakespeare's plays and poems contain many passages, similar to these lines, directed against isolation and celibacy.
7. What impression of Theseus do you receive from this scene? What qualities of his nature are shown when he reappears in Act V?
8. With what heroic characters in other plays of Shakespeare may Theseus be compared?
9. Note that Lysander's phrase in l. 134 sums up the theme of the play. Also that Shakespeare's sportive treatment of youthful love is suggested by Lysander's statements of the crosses of love, then by

Hermia's answers, and finally by Helena's soliloquy at the end of this scene.

10. Note that Act I and Act V are of waking day, of real life, while the intervening acts are of the fantastic life of a dream.

11. L. 169 marks the introduction of the lyrical element which strikes the dream note of the next three acts. How is the atmosphere of unreality first created in this scene?

12. What is the significance of Cupid's "best arrow with the golden head," l. 170?

13. Explain l. 249. Justify Helena's betrayal of the secret.

14. What dramatic purpose does Shakespeare attain by making the four lovers leave the city?

15. State the causes for the ensuing action of the play, and show how the action has been thus far foreshadowed.

16. Give some examples of grammatical licenses in the verse, which are not now allowable.

Scene II

1. What ancient custom is referred to in Quince's speech, l. 51?

2. Comment on Bottom's zeal to play all the parts in the forthcoming interlude.

3. Is Bottom intended as a satire on the envies and jealousies of actors?

4. What sports and pastimes are mentioned in this play?

5. What is the meaning of the saying, "Hold, or cut bow-strings"?

6. Note that the action of this scene takes place on the same day as that of Scene i.

ACT II

Scene I

1. What is the purpose and effect of frequent allusions to "the moony sphere," throughout this play? How does the sentiment of moonlight pervade it?

2. Why do the fairies speak and sing in a meter of their own? What is the poetic effect of the trochaic meter?

3. What are the fairy orbs?

4. From what popular notions of the time is this account of Puck derived (ll. 33–57)?

5. What themes did Shakespeare borrow from the folklore of his day?

6. Why should the "wisest aunt" cry "Tailor" (l. 54)?

7. What attributes of the fairy people are suggested in their relations with mortals and with each other?

8. How has Shakespeare modified our ideas of the fairy world?

9. Are his fairies, as well as his rustics, thoroughly English?

10. What significance is there in the mention of India in l. 128?

11. With the entrance of the lovers into the dream-world of the wood, mark how their demeanor and actions change. Is this true of the fairies? Of the rustics? Why?

12. Illustrate, from this play, Shakespeare's knowledge of flowers and animals.

13. Name the four groups of characters in this play. How is each group brought into the complications of the plot?

Scene II

1. What is a roundel?
2. What were the duties of the fairies as described by Titania?
3. What, in general, is Shakespeare's method of describing objects and scenery? Illustrate with examples from this and other plays.
4. Who was Philomel? What is the story concerning her?
5. What is the effect of the difference in meter between the speech of the fairies and that of the mortals?
6. Is Puck's mistake purely accidental, or a mischievous prank?
7. Compare Puck with Ariel, in *The Tempest*.
8. Note how the confusion of the dream begins with Puck's mistake.
9. What has been accomplished by Act II?

ACT III

Scene I

1. What is the underlying motive of the rehearsal, i. e., what part has it in the entire play?
2. Contrast the prose of the "rude mechanic laborers" with the poetry of the fairies.
3. Describe the characters of the "hempen homespuns." Why are these men more clearly individualized than the other mortals in the play?
4. How does Bottom take his strange transformation? What effect does it have on his vanity?
5. What is the meaning of Bottom's speech beginning "Methinks, mistress" (l. 141)? What impression is Bottom trying to produce?
6. What is the symbolism of the love scene between Bottom and Titania?

7. How does Bottom throw himself into the situation? What poetic significance is there in his failure to realize who Titania is?

8. Contrast the lovely delicacy of Titania's language with Bottom's clownish wit.

Scene II

1. How are the incidents of the preceding acts brought into still further confusion by this scene?

2. What touches of human nature are shown by Oberon? In this respect, how does he compare with Puck?

3. What are Puck's comments on the lovers?

4. How does Lysander compare, how contrast, with Demetrius? Hermia with Helena?

5. What changes in Hermia's and Helena's natures are wrought by the spell of the dream?

6. What is the nearest approach to pathos, in this fantastic comedy?

7. Note that Oberon and Titania, like the lesser fairies, may assume any shape at will, and may, like the mortals, share in the activities of day.

8. What passages in the dispute of the four lovers form the climax of the play?

9. From this point forward, how does "the coil" unwind?

ACT IV

Scene I

1. Comment on the interplay of the comic and the poetical in this scene.

2. How do Bottom's efforts to appear like a man only go to prove his fitness to be an ass?

3. What effect on Oberon has Titania's dotage?

4. What phrase of Oberon's is perfectly descriptive of the whole play?

5. Show how the character of the play mainly proceeds from its fairy personages, and how the materials are arranged to give the effect of a dream.

6. What change takes place in Titania? What is her dream within a dream?

7. At what time of day do Theseus, Hippolyta, etc., now appear? What is the significance of this?

8. What is Shakespeare's purpose in making a reference to hounds and hunting (l. 110)?

9. What statements of their experiences do the four lovers give? How do Theseus and Hippolyta understand this discourse? (Cf. Act V.)

10. What does Bottom say about his dream? Explain "a patch'd fool" (l. 214).

11. What has been accomplished by this scene toward the unraveling of the plot.

12. Select four lines not in normal iambic pentameter, scanning each to prove your point.

ACT V

1. What is the main theme and purpose of this act?

2. Show how, in the course of the play, each group of characters is brought into relation with another and made to parody itself by contrast.

3. What insight into Theseus's nature is given by his famous speech, ll. 4–18?

4. Discuss Hippolyta's comments on the "story of the night," ll. 23–27.

5. What is the allusion in ll. 52, 53?

6. Add to your estimate of Theseus, from ll. 89–105.

7. Who is the hero of the play? Defend your answer.

8. Is it probable that Shakespeare intended Quince's

prologue to serve as a prologue not only to the comic interlude, but also to his own play?

9. Reconstruct Quince's prologue as it should read, had he stood "upon points."

10. Discuss Theseus's reply (l. 211) to Hippolyta's criticism, regarding it as Shakespeare's definition of the right attitude of mind toward a drama; or of his apology for the actors, playwrights, and theaters of his day.

11. Name three kinds of supernatural beings who figure in Shakespeare's plays.

12. With what words of Theseus does the human element in this play cease?

13. What examples of balance and proportion are found in this play?

14. Comment on the use of prose, verse, and rhyme in this scene. What is the appropriateness of each where it is used? What is Shakespeare's usual custom in the use of these three forms. Illustrate from this play.

15. Are the concluding verses sung by the fairies a part of the action, or an epilogue?

General Questions

1. Whence did Shakespeare derive the materials for *A Midsummer-Night's Dream?*

2. Give some account of the early editions of this play.

3. Discuss the question of the date of the play.

4. At what period of Shakespeare's dramatic life was the play written? Discuss the question.

5. What use is made of rhyme in this play? Give a general account of Shakespeare's use of rhyme in his development as a dramatic poet.

6. Give Mr. Daniel's "time-analysis" of the play

(p. 14). Point out any inaccuracies of time or inconsistencies in the action you may have observed.

7. Discuss the question of the representation of *A Midsummer-Night's Dream* on the stage.

8. Illustrate from this play that some words were accented in Shakespeare's time nearer the beginning, and others nearer the end, than in modern usage.

9. Give examples of double negatives, double comparatives, adjectives used substantively.

10. Give instances of Shakespeare's play on words.

11. Some of the most commonly quoted passages of Shakespeare occur in this play. Give as many of these as you remember.

12. Explain any grammatical point worth noticing in the following passages:—

(*a*) "Ere I will yield my virgin patent up
Unto his lordship, whose unwishèd yoke
My soul consents not to give sovereignty."—Act I, i, 80–82.

(*b*) "I am belov'd of beauteous Hermia."—Act I, i, 104.

(*c*) "By all the vows that ever men have broke,
In number more than ever women spoke."—Act I, i, 175–176.

(*d*) "And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities."—Act I, i, 230–231.

(*e*) "You were best to call them generally."—Act I, ii, 2.

(*f*) "An I may hide my face, let me play Thisbe too."—Act I, ii, 53–54.

(*g*) "How long within this wood intend you stay?"—Act II, i, 134.

(*h*) "Thou shalt not from this grove."—Act II, i, 142.

(*i*) "I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well."—Act II, i, 239–240.

(*j*) "But there is two hard things."—Act III, i, 45.

(*k*) "This grisly beast, which Lion hight by name."—Act V, i, 142.

13. Explain the allusions in the following passages:—

(*a*) "For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards."—Act III, ii, 379–382.

(*b*) "The cowslips tall her pensioners be:
In their gold coats spots you see."—Act II, i, 10–11.

(*c*) "Apollo flies, and Daphne holds the chase."—Act II, i, 227.

(*d*) "Well, we will have such a prologue; and it shall be written in eight and six."—Act III, i, 21–22.

(*e*) "I was with Hercules and Cadmus once,
When in a wood of Crete they bay'd the bear
With hounds of Sparta."—Act IV, i, 116–118.

THEME SUBJECTS

1. The meeting at Quince's house.
2. The folk-lore represented by Puck.
3. The fairies in the wood.
4. The rehearsal in the wood.
5. Bottom and Titania.
6. The performance of Pyramus and Thisbe.
7. The Elizabethan theater.

Shakespeare, William—Twelfth Night

Edited by Brainerd Kellogg, LL. D.

STUDY OF THE TEXT

For the Life of Shakespeare see page 185.

1. Dates of play.
   (*a*) Writing of the play.
   (*b*) First production.
2. Sources.
   (*a*) Serious plot: early literature.
   (*b*) Comic plot: original.
3. Setting.
   (*a*) Time.
   (*b*) Place.
   (*c*) Situation at the opening of the play. (Note the setting of each scene as well as the general setting.)
4. First reading.
   (*a*) For the story.
   (*b*) Division of scenes and acts.
   (*c*) General structure.
   (*d*) Appreciation.
5. Second Reading.
   (*a*) Word study.
   (*b*) Dramatic form.
   (*c*) Poetic form.
      1. Rhyme—place and purpose.
      2. Blank verse.
      3. Versification or rhythm.
   (*d*) Figures of speech.
   (*e*) Thought interpretations.
   (*f*) The author's qualities of style.

(*g*) Use of prose.

6. Character study.
   (*a*) Methods of interpretation.
   (*b*) Character contrasts.
   (*c*) Individual traits.
   (*d*) Development.
   (*e*) Types of character.
7. Plot structure.
   (*a*) Introduction.
   (*b*) Development of rising action.
   (*c*) Climax.
   (*d*) Falling action, denouement.
   (*e*) Catastrophe, outcome or result of denouement.
8. General estimate of the play and comparison with other plays.

ACT I

Scene I

1. How does the opening speech strike a keynote for the play?

2. What does the opening speech reveal of the Duke's character?

3. How is the Duke affected by music? What does this indicate as to the probable influence of music in the play?

4. Observe the play upon words in ll. 17–21.

5. What new element of the plot is introduced by Valentine's report of his mission?

6. How is the Duke affected by Valentine's news?

Scene II

1. What is the purpose of this scene?

2. What traits of Viola's character are revealed? What talent that will appeal to the Duke?

3. Why is Viola attracted at once to Olivia?
4. Explain the effect of the use of rhyme in ll. 60–63.

Scene III

1. What is the relation of this new group of characters to those already introduced?
2. Note the change of form from poetry to prose. How may it be accounted for? What is the effect?
3. What characters may serve as links to connect the second plot with the first?
4. How does Sir Andrew show an understanding of his own stupidity?
5. What dramatic purposes are served by this scene?
6. What point has been reached in the structure of the plot?

Scene IV

1. How have we been prepared for Viola's disguise?
2. In what other plays has Shakespeare shown his fondness for disguising his characters?
3. What is the effect of a device of this kind?
4. To whom are the words "Stand aloof" (l. 12) addressed? What action should accompany them?
5. Explain the figure of speech in l. 13. Notice the use of *address* in l. 15. Explain the reference to Diana in l. 31.
6. Why may the action of the play be said to begin with this scene?

Scene V

1. What is the meaning of "make that good" (l. 7)?
2. What was the place of the "fool" at court, and among people of rank? Compare the Clown with similar characters you have studied.

3. How may you account for the fool's familiarity with Latin?

4. Note the use of *as* after *say* (l. 58). What is the meaning of *mend* (l. 76)?

5. What is the figure of speech in *pia mater* (l. 118)?

6. What hint does Viola give that she is acting a part?

7. Give a synonym for *wonder* (l. 203).

8. What is the purpose of the change, in l. 257, from prose to poetry?

9. Why does Olivia ask to be informed of the effect of her answer upon the Duke (l. 288)?

10. What impression has Viola made on Olivia? Prove by direct reference to the scene.

11. What new traits of Viola's character are revealed in this scene?

12. What is your opinion of Olivia?

13. Criticise the humor of this scene.

ACT II

Scene I

1. What is the purpose of this scene? What is gained by disregarding the time order of scenes and incidents?

2. Give your estimate of Sebastian's character as shown in this scene. How is your estimate determined?

3. How does Antonio express his loyalty to Sebastian?

4. Explain the use of the rhymed ending.

Scene II

1. What is the evidence of Viola's quickness of wit? How is her delicacy shown?

2. What enables her to sympathize with Olivia?

Scene III

1. Suggest a reason for the return to the minor and comic characters.

2. What indications of complication with the main plot are found here? Explain how this may be considered the beginning of the action of the minor characters.

3. Ll. 145–150. Observe the ridicule of the Puritans in the person of Malvolio.

4. Explain the meaning of Maria's words in l. 175.

5. Why the comparison of Maria to Penthesilea?

6. Account for the length of the comic scenes as compared with the more serious scenes. How is interest in the main plot maintained?

Scene IV

1. What is an opal? Explain the figure in l. 76.

2. What is the Duke's idea of the comparative constancy of man and woman? How does he contradict himself?

3. Discuss Viola's defense of woman's power to love.

4. Where is the pathos in this scene?

5. How does Viola show tact?

Scene V

1. Explain the dramatic purpose of another long comic scene.

2. What practical jokes are being planned? Who is most clever in devising these tricks?

3. Notice how the characters enjoy their own jokes. How do they enjoy a joke at their expense?

ACT III

Scene I

1. Discuss the passage of wit between Viola and the Clown.
2. What is the relation of the Clown to each group of characters?
3. What does Viola mean by the first part of the speech beginning at l. 45?
4. Explain *construe* (l. 59).
5. Discuss the old saying, "It takes a wise man to play a fool's part" (l. 63).
6. What *suit* does Olivia mean (l. 117)?
7. Explain l. 114.
8. Why is it better to "fall before the lion than the wolf" (l. 136)?
9. Account for the use of the singular verb with a plural subject in l. 139.
10. Does Shakespeare exemplify in any other women characters the idea expressed in l. 164?

Scene II

1. What is the purpose of Fabian's speech (ll. 17–29)?
2. State your opinion of his character.

Scene III

1. What evidence of devotion to Sebastian is shown by Antonio?
2. Compare the friendship of Antonio and Sebastian with that of Antonio and Bassanio.
3. What is the purpose of this scene?

Scene IV

1. Of whom is Olivia thinking in l. 1?

2. Explain the reason for Malvolio's condition. What is the result of this joke?

3. What "challenge" does Sir Andrew refer to (l. 146)? Explain "vinegar and pepper."

4. Give proofs of Viola's sense of honor.

5. "Quarrel to me" (l. 229): compare with the modern English expression. Also "my offence to him" (l. 260). Explain "betake you to your guard" (l. 233).

6. How did Viola feel about the challenge?

7. By what means do Sir Toby and Fabian urge Sir Andrew and Viola to the duel?

8. What mistake does Antonio make?

9. Why is Antonio arrested?

10. How does this incident increase the suspense of the plot? How does it aid the scheme of Sir Toby?

11. Explain the complication about the money which Antonio demands of Viola.

ACT IV

Scene I

1. Discuss the situation at the opening of this scene.

2. What is the meaning of *vent* (l. 10)? Of *an open hand* (l. 21)?

3. What point in the comic plot is reached in this scene?

Scene II

1. Explain the new trick proposed by Maria. What is the result of it?

2. Why does Sir Toby lose interest in the fun?

3. Give an account of the scene between the Clown and Malvolio.

Scene III

1. How does Sebastian happen to be in Olivia's garden? What is his state of mind?

2. Why does he want Antonio's advice? What gives him confidence in Olivia?

3. What is the meaning of *whiles* (l. 29)?

4. What is the situation at the close of this act?

ACT V

Scene I

1. What is the occasion of the Duke's visit to Olivia?

2. In what way does the Clown show his shrewdness in this conversation with the Duke?

3. Select the puns in this conversation between the Duke and the Clown.

4. Why does not Viola receive a clew to her brother's fate in Antonio's speech, ll. 78–88?

5. What is the effect upon the Duke of Olivia's persistent denial of his suit?

6. What action reveals Olivia's secret and increases the complication of the situation?

7. How does the Priest's accusation of Viola affect the Duke? Why is he so severe with her?

8. In ll. 172–208, why is prose better suited to the subject-matter than poetry? Why does Viola, alone, continue to speak in poetic form?

9. Who has inflicted these injuries upon Sir Andrew and Sir Toby? Prove your statement by direct references to the text.

10. What is the purpose of the gradual introduction of all the characters?

11. What point in the development of the main plot is approaching? Why has it been postponed so long? When is it reached?

12. Why is the recognition between Viola and Sebastian so long delayed? In your opinion, is the delay real, or only apparent? Give reasons for your decision.

13. How does the Duke's love for Viola develop so suddenly?

14. Show how the trick played upon Malvolio is exposed.

15. Notice that Maria does not appear in this final scene. Also that we are left to infer the Captain's fate. Do you see any special reasons in each case?

16. What particular fitness is there in the use of rhymed lines to close the play?

THEME SUBJECTS

1. The treatment of Malvolio as viewed to-day.
2. Feste, as compared with other Shakespearean clowns.
3. Appropriate "stage business" in II, iii.
4. The ending of the play.
5. What characters, or groups of characters, act as foils to each other.
6. The baiting of Malvolio.
7. Shakespeare's device of the heroine in boy's disguise.
8. Shakespeare's serving maids: Maria.
9. The humor in the play.
10. Sir Toby and Sir Andrew.
11. Viola.
12. The music in the play.

Stevenson, Robert Louis—An Inland Voyage, and Travels with a Donkey

Edited by Allan Abbott, A. B., Head of the English Department, Horace Mann High School, Teachers' College, New York.

THE LIFE OF STEVENSON

1. Mention the various places in which Stevenson lived.
2. Tell about Stevenson's family and his boyhood.
3. In the study of engineering, what attracted Stevenson?
4. What was Stevenson's method of training for a literary career?
5. Comment on his life in France.
6. Tell of his trip to America.
7. Describe his life at Vailima.
8. Name some of Stevenson's works.
9. Mention his chief characteristics as a man and as a writer.
10. To what three branches of literature did Stevenson devote himself?

STUDY OF THE TEXT

Would Stevenson have been an enjoyable companion on an outing? Trace out, as you read the essays,—

1. *His sense of adventure:* as in the dashing start of *An Inland Voyage;* the Oise in flood; the feeling of being a hunted Camisard.
2. *His way of accepting the hardships of the trip:* as luncheon in the rain; being taken for a pedlar; being refused admittance to an inn; difficulties with the donkey.

3. *His sense of humor:* the Belgian nautical sportsmen; the drum; bargaining for the donkey.

4. *His interest in people by the way,* and quick understanding of their point of view: the children, at Quartes and elsewhere; the canal boatmen; the monks; and many others, not forgetting Modestine, one of the most human animals in literature.

5. *His enjoyment of beauty:* the canal, in rain or sun; the forest; the sound of bells; a cathedral; wind in the trees; a star-lit night; a mountain torrent; a chestnut grove.

6. *His serious reflections,* usually suggested by some trivial event, but often both wise and original: "To know what you prefer, instead of humbly saying Amen to what the world tells you you ought to prefer, is to have kept your soul alive." "The most beautiful adventures are not those we go to seek." A number of these generalizations should be gathered, and an attempt made to reach a conclusion about Stevenson's serious attitude towards life.

7. Study Stevenson's careful choice of words, and the fine meanings and distinctions in his phrases. Look for words used with a *revival of their original or root meaning,* now obsolete or unusual: the *sensible,* roaring darkness (affecting the senses; palpable); *aspersion,* of rain (*An Inland Voyage,* p. 30), of drinking water (*Travels,* p. 246. Latin, *aspergere,* to sprinkle).

8. *Humorous over-statement* (hyperbole): "What that pace was, there is no word mean enough to describe; it was something as much slower than a walk as a walk is slower than a run"; "I have rarely approached anything with more unaffected terror than the monastery of our Lady of the Snows."

9. *Very specific words,* frequently monosyllables: A

whang of bread; a *blink* of fair weather; a full moon the *color of a melon;* the whole day was showery, with occasional *drenching plumps.*

10. *Simile,* or comparison of one object with another: "Again it [the wind] would swell and burst like a great crashing breaker"; "a pate as bald and yellow as a skull."

11. *Metaphor,* a condensed simile, in which the comparison is implied instead of stated: "woods of birch, all *jewelled* with autumn yellow"; "the sea has a rude, *pistolling* sort of odor."

12. *Personification,* attributing to inanimate objects acts or feelings of living creatures: "the sunlight spread *at a gallop*"; "all the while, the river never stopped running or *took breath.*"

13. *Union of contrasted words* (oxymoron): The title *An Inland Voyage; graveyard cheer;* "a *solemn glee* possessed my soul."

14. *Alliteration* (repetition of the same consonant) and *assonance* (repetition of the same vowels, or harmonious ones): "A silent, smokeless, and dispeopled land" [s, l, and d (t)]; "the rain kept coming in squirts and squalls"; "winking and twinkling to the stars and rolling moon" (assonance, with i and a—o—oo).

15. *Rhythm,* not the exact meter of poetry, but a subtle fall of the sentence-accent into a musical cadence: "the light sparkled golden in the dancing poplar leaves"; "an infinity of little crystal fountains"; "from time to time, a warm wind rustled down the valley."

THEME SUBJECTS

1. Stevenson as a traveling companion.
2. Stevenson and children.

3. Stevenson as a camper-out.
4. Life on canals.
5. Pedlars.
6. Stevenson's dislikes.
7. The sense of adventure in the essays.
8. Stevenson's sense of humor.
9. Stevenson's opinions on life.
10. Modestine.
11. The Monastery.
12. Stevenson's "little poems in prose."

Stevenson, Robert Louis—Treasure Island

Edited by Franklin T. Baker, A. M., Professor of English, Teachers' College, Columbia University, New York.

STUDY OF THE TEXT

For the Life of Stevenson see page 260.

Under what circumstances was this book written? See Introduction, p. 14.

Part I

1. In what way is it made clear that the new guest of the Admiral Benbow Inn was an unusual man? How is it suggested that he may have been a pirate? When do we know this definitely?

2. Why did he fear such a man as Dr. Livesey?

3. Does "the sea-faring man with one leg" set you wondering?

4. What hint does the story of "Black Dog's" meeting with the "Captain" give you?

5. What was the "Captain's" real name? Why was he in hiding?

6. By what means is the blind man made terrible? Why did Bones fear him?

7. What was "the black spot?"

8. Which of the events that followed Bones's death do you think most exciting?

9. Why were the country people afraid to come to the Inn?

10. What things did the dead seaman's box contain? What article in it was of most importance?

11. Why did Jim carry the papers to Dr. Livesey? What did they contain?

12. What scheme did Dr. Livesey and Squire Trelawney hit upon?

13. From the reference to Bristol, in what part of England do you think these events took place?

14. Retell the principal incidents of Part I orally or in writing.

PART II

15. Why was Jim so excited over the coming voyage?

16. What indiscreet thing had the Squire done at the outset?

17. What did he think of the crew he had got? What did Captain Smollett think of them? Who had really selected them?

18. What hint do you get from the fact that "Black Dog" appeared at Silver's Inn?

19. How did Silver allay Jim's suspicions? What did the Squire and the Doctor think of Silver?

20. What are the first hints of coming trouble that Captain Smollett sees?

21. Why does he say "Treasure is ticklish work"?

22. Note the song that the men sing as the ship sails. Where have you read it before?

23. What was Jim's "adventure of the apple barrel"? Note how the whole situation comes out in Silver's talk.

24. What qualities does Jim show in this incident? What saved him from discovery?

25. What steps do the owners of the vessel take when they hear his story?

26. Retell in writing one of the incidents of the voyage which you think interesting.

PART III

27. What signs of coming trouble does Jim observe?

28. How does John Silver act?

29. Why were the men sent "on shore leave"?
30. What came of Jim's going ashore without leave?
31. What was the island like?
32. Describe Silver's interview with Tom.
33. Who was "the man of the island"? How does he show that he has lived a long time alone?
34. What hint is there that he may be of use to the Squire and his friends?

Part IV

35. Why are these chapters (xvi-xviii) told by the Doctor?
36. Why did his party decide to occupy the old stockade?
37. What adventures did they have in landing their supplies?
38. How many men were in the faithful party?
39. How did Ben Gunn help them?
40. How did the men in the stockade prepare to resist attack?
41. Describe Silver's embassy.
42. What were the results of the fight at the stockade?

Part V

43. Why did Jim steal away from his friends? What results came of his escapade? What did he do with Ben Gunn's boat? What did he see in the ship?
44. Describe his adventures with Israel Hands.
45. How did he finally get the ship into the harbor?
46. In what instances has Jim helped his friends? In which cases has he done it through luck or through love of adventure?
47. How have the buccaneers been defeating their own cause and destroying themselves?

Part VI

48. How many of the pirates were left alive at this point of the story? Who were they?

49. What quarrel arose among them?

50. Why did Silver decide to save Jim? How does he again show his capacity?

51. Describe the interview between Jim and the Doctor.

52. Why did the pirates detain Jim?

53. Tell how they found their way to the place where Flint had buried the treasure?

54. How did the Squire's party manage to be in time to save Jim?

55. What had become of the treasure?

56. What finally became of Silver?

57. What scenes in the whole story stand out most clearly in your memory?

58. Which characters seem most real? Which most interesting?

THEME SUBJECTS

1. The Captain at the Inn.
2. The Captain's chest.
3. The water front at Bristol.
4. The adventure of the apple barrel.
5. A description of the island.
6. The marooned man.
7. The defense of the stockade.
8. Jim's adventure on board the ship.
9. The pirates' search for the treasure.
10. John Silver.
11. The hero of the book.
12. A brief account of the life of any famous American pirate.

Tennyson, Alfred—Idylls of the King

Edited by W. D. Lewis, A. M., Principal of the William Penn High School for Girls, Philadelphia.

THE LIFE OF TENNYSON

1. Tell about Tennyson's boyhood.
2. Give an account of Tennyson at Cambridge.
3. Tell something of his friendship with Hallam.
4. What honors were conferred on Tennyson?
5. Can you name other Poets Laureate?
6. Give a description of Tennyson.
7. Name some of his poems.
8. What do you know of the Arthurian legend which Tennyson used in the Idylls?

STUDY OF THE TEXT

The following questions cover the general intent, moral purpose, character study, and present-day application of the Idylls. Some of them cannot be answered without studying the entire cycle of poems, and it is hoped that the use of these questions may encourage pupils to read the Idylls as a whole.

1. What is meant by the theme of a poem?
2. What is the theme of *The Idylls of the King?* (See Introduction, p. 15.)
3. Without reproducing the story, show the relation of each of the Idylls studied to the theme.
4. In the complete cycle, how does Tennyson make the transition from "Gareth and Lynette" to "Lancelot and Elaine" less abrupt? (See pp. 96–97.) Have you read the intervening poems?
5. Contrast the effect of the sin in the court upon

individuals as shown in "The Marriage of Geraint" and "Geraint and Enid" on the one hand, and "Balin and Balan" and "Lancelot and Elaine" on the other.

6. If you have read "The Holy Grail," "Pelleas and Ettare," and "The Last Tournament," show the similarity in character between Gareth and Pelleas, and the contrast between the conditions in the court at the time of their coming.

7. What was the fundamental cause of the change in the court?

8. What would be the probable effect of the moral environment of the court in each period upon a young man of high ideals?

9. Name any Gareths you know in modern public life who have kept the ideal to "live pure, speak true, right wrong," etc.

10. Contrast the social ideals shown in "Gareth and Lynette" with those of to-day.

11. By references to "The Holy Grail" and to the other Idylls, give arguments for or against the proposition that Lancelot was sincere in his efforts to find the Holy Grail and to purify his soul.

12. Was Tennyson in sympathy with a person who seeks self-perfection by withdrawing from the world? (Read the last 18 lines of "The Holy Grail.")

13. Was Lancelot honestly devoted to Arthur and his work, in the first two Idylls?

14. How does Lancelot feel about his false excuse for not accompanying the King to the Tournament in "Lancelot and Elaine"?

15. Who shows the firmer moral sense in "Lancelot and Elaine," Lancelot or Guinevere?

16. In "Lancelot and Elaine," does Lancelot feel

that he is wrecking the great purpose of the King? Support your answers by reference to the poems.

17. Wherein does Lancelot's soliloquy in "Lancelot and Elaine," ll. 1382–1416, fall short of true repentance? Has any man a right to make such a prayer as that in ll. 1412–1416? Give reasons for your answer.

18. Why are we not shocked by the violation of conventionality in Elaine's declaration of her love for Lancelot? Compare Miranda in Shakespeare's *The Tempest*, III, i.

19. Compare the manners of Lancelot and of Gawain at Astolat.

20. What was Gawain's single object in life? Can you name any similar characters in fiction? Have you known any real people of similar natures? What were the feelings of their associates toward them?

21. What special significance is there in the word *wandering* (C. A., l. 32)?

22. What significance is there in Gawain's final verdict on life (P. A., ll. 33–40)? How would Lancelot's verdict differ?

23. By reference to "Lancelot and Elaine," show Guinevere's attitude toward the King's great purpose. Has she any reason for feeling less interest in it than Lancelot feels?

24. Do you blame Arthur for his absorption in the work of perfecting the kingdom? Wherein did he fail in his duty to Guinevere? Was his failure excusable?

25. Would the glory of the kingdom have brought any credit to Guinevere?

26. Was Arthur devoted to his work for personal or for philanthropic reasons?

27. Is there any suggestion in the Idylls that Tennyson saw any failure on Arthur's part?

28. Do you sympathize more with Arthur or with Guinevere?

29. What was the attitude of the knights towards Arthur's effort to cleanse the realm, in "The Coming of Arthur" and "Gareth and Lynette?" What changes in their attitude do you see in "Lancelot and Elaine," "The Last Tournament," and "Guinevere"?

30. What passages in the Idylls suggest Tennyson's religious belief? What was his attitude toward death?

31. By references to the poems, justify the statement that Tennyson has used a sixth-century historical setting, a mediæval chivalry, and nineteenth century social ideals.

32. Name some of the most dramatic scenes in the poems.

33. Give some of the best descriptions of people. Of nature.

34. Repeat your favorite short passage; your favorite sustained passage; the part of the allegory that appeals to you most strongly.

35. Whom do you consider the most human character in the Idylls? Give reasons for your answer.

36. Has your attitude toward poetry been changed by the study of the Idylls? If it has, what is the nature of the change?

37. Do you intend to read again the Idylls studied?

38. Have you read "Enoch Arden," "The Lotus Eaters," "The Princess"? Do you know also Tennyson's "The Lady of Shalott," "Sir Galahad," "Sir Lancelot and Queen Guinevere," and "In the Children's Hospital"?

THEME SUBJECTS

The Coming of Arthur

1. The supernatural nature of Arthur.
2. The crowning of Arthur.
3. The wedding of Arthur and Guinevere.

Gareth and Lynette

1. The gate of Camelot.
2. Gareth in the kitchen.
3. Gareth and Lynette.
4. The allegory in the poem.
5. Gareth's choice: Lyonors or Lynette.

Lancelot and Elaine

1. Lancelot at Astolat.
2. Elaine.
3. The tournament at Camelot.
4. The death of Elaine.

Guinevere

1. Arthur's denunciation of the Queen.
2. Arthur and Guinevere.
3. Arthur's description of the Round Table.

The Passing of Arthur

1. The last battle in the West.
2. Bedivere and Excalibur.
3. The Passing of Arthur.

Thoreau, Henry David—Walden

Edited by J. Milnor Dorey, A. M., Instructor in English, High School, Trenton, N. J.

THE LIFE OF THOREAU

1. Describe Thoreau's family.
2. Tell of his boyhood.
3. What is known of Thoreau at Harvard?
4. What were his relations with Emerson?
5. What was Thoreau's great experiment?
6. In what sense was it a success?
7. Outline the last fifteen years of Thoreau's life.
8. State briefly Thoreau's philosophy of life.
9. Name some of Thoreau's works.

STUDY OF THE TEXT

Economy

1. What does Thoreau mean by saying that men "begin digging their graves as soon as they are born"?

2. What is the meaning of the following: "Old deeds for old people, and new deeds for new"?

3. Discuss Thoreau's theory of the value of the individual.

4. What does he have to say about faith?

5. To what extent does he think we need food, clothing, and shelter?

6. What does he mean by "vital heat"?

7. What is his definition of a philosopher?

8. What was Thoreau's aim in his experiment?

9. What is the meaning of "men have become the tools of their tools"?

10. Discuss Walden, its site, his occupations, expenses, etc.

11. What is his definition of philanthropy?

12. Would you call him an optimist or a pessimist?

13. Do you find any errors in his philosophy? Did he think it applicable to all?

14. What are the chief qualities of his style so far?

Where I Lived, and What I Lived For

1. What constitutes the real value and enjoyment of property?

2. What is real observation of nature and life?

3. Explain Thoreau's idea of simplicity in living.

4. What is the meaning of the fable, and his definition of Sunday, on page 140?

5. What is his idea of reality and our attitude to it?

Reading

1. What is Thoreau's attitude toward reading?

2. How does he define books? *Cf.* Bacon's Essay "On Studies," Emerson's address on "The American Scholar," Ruskin's *Sesame and Lilies*, and Carlyle on "The Uses of Books."

3. What is real reading?

4. What are wrong intellectual tendencies of men?

Sounds

1. Note the descriptions on pages 173 and 175.

2. Does Thoreau object to railroads and such evidences of civilization? If not, what is his idea of their uses? *Cf.* Wordsworth's poem, "The World is too Much With Us," and Ruskin's essay on "King's Treasures," in his *Sesame and Lilies*.

3. Classify all the various sounds described. Note his accuracy of touch.

Solitude

1. What is serenity of mind?
2. Why was Thoreau never really alone?
3. In what way is one a part of nature and life though separate from society?
4. Is Thoreau right or wrong in saying "society is commonly too cheap"?
5. Who are the "old settler" and the "elderly dame" who visit Thoreau?

Visitors

1. Is Thoreau consistent to his philosophy in his first paragraph?
2. What does Thoreau say about the quality of the voice in conversation?
3. What is real hospitality?
4. Which of his visitors did Thoreau prefer?
5. What is his arraignment of society? Is it just?

The Bean-field

1. What did Thoreau get out of his bean-field?
2. What is his advice to bean-growers?
3. How can we secure friendship with nature while hoeing beans?
4. Do you feel that he was the conqueror or the conquered of nature?

The Village

1. What is inconsistent in Thoreau's habit of going to the village to hear gossip?
2. What do you think of his classifying men with animals as objects of study?
3. Relate Thoreau's jail experience. Does he regret, rejoice in, or apologize for it? Do you think that he is right?

The Ponds

1. Note the remarkable description of the night, and Walden Pond,—its water, depth, shore, etc.
2. Tell the fabulous history of the pond.
3. What fish and birds abound there?
4. What is Thoreau's attitude toward the effects of civilization on Walden?
5. Discuss his criticism of the name of Flint's Pond.

Baker Farm

1. What is Thoreau's theory of life in regard to wandering? Is it consistent?
2. Does Thoreau agree with Field's philosophy, or ridicule it?

Higher Laws

1. What is a true hunter or fisherman?
2. What is Thoreau's objection to animal food?
3. What is meant by "following one's genius"?
4. Does Thoreau object to stimulants?
5. Hunt the epigrams in this chapter.
6. What is his idea of spiritual growth?
7. What is the point of the John Farmer incident?

Brute Neighbors

1. Report the conversation between the Hermit and the Poet.
2. What is the point to the humor on page 301?

House-warming

1. What are Thoreau's requisites for an ideal house?
2. What does he have to say about wood, and its use?
3. What does he say about the geniality of warmth?

Former Inhabitants; and Winter Visitors

1. Discuss the general traits of the negro neighbors of Thoreau.
2. What truths does Thoreau draw from the ruins of the houses?
3. Compare Thoreau's estimate of the poet and the pedlar visitors.

Winter Animals

1. Why should Thoreau feel more distinguished by the alighting of a sparrow on his shoulder than by the wearing of an epaulet?
2. Tell about the birds about his hut, and the hares.

The Pond in Winter

1. Give an account of his surveying of "bottomless" Walden.
2. What is Thoreau's opinion of the ice harvesting?
3. What did Thoreau get out of Walden Pond besides water and ice?
4. What is the point of the comparison between India and Walden?

Spring

1. What are the first signs of spring on the land?
2. What was the process of the landslide?
3. How does Thoreau compare this to the human face, and to all nature? What does he mean?
4. Why do we need the "tonic of wildness"?

Conclusion

1. What does Thoreau mean by telling us to be a Columbus to the new continents and worlds within us?
2. Why did he leave Walden? Is there any fallacy in his reasoning?

3. What did he get out of his "experiment"?
4. Why is it a ridiculous demand that England and America make, *viz.*, that one must speak to be understood? What does Thoreau mean?
5. What is his conception of Truth, and how are we to find it?
6. How is money ineffectual?
7. How can one live one's own life?
8. What is the meaning of the last sentence in the book?

THEME SUBJECTS

Where I Lived, and What I Lived For

The Environs of Thoreau's hut.

Sounds

1. Country sounds.
2. City sounds.

Visitors

1. The Canadian.
2. The other visitors at Walden.

The Village

The woods at night as described by Thoreau.

The Pond

1. The surface of the Lake.
2. The tree in White Pond.

Baker Farm

The story of John Field.

Brute Neighbors

1. Thoreau and the mice.
2. Ways of the partridge

3. The ant fight.
4. The ways of the loon.

House-warming

1. Thoreau's house-warming acts.
2. The formation of ice on the pond.
3. The approach of winter.

Former Inhabitants; and Winter Visitors

1. The fire.
2. The day habits of the owl.

Winter Animals

1. Flint's Pond in winter.
2. The red squirrel.
3. The fox hunt.

The Pond in Winter

1. The bottom of the pond as seen through the ice.
2. The pickerel.
3. Ice harvesting.

Spring

1. The melting of the ice.
2. The early flowers, birds, and budding trees.

Conclusion

1. Thoreau's theory of life.
2. The Kooroo legend.

Washington, George—Farewell Address, and Webster, Daniel—First and Second Bunker Hill Orations

Edited by Fred A. Smart, A. B., Department of English, Tilton Seminary, Tilton, N. H.

THE LIFE OF WASHINGTON

1. What are the important dates in Washington's life?
2. Describe his boyhood.
3. Tell about Washington as a surveyor.
4. Outline his military career prior to the Revolution.
5. Discuss his career during the Revolution.
6. State the circumstances of Washington's election to the Presidency.
7. What was his last public office?

The Life of Webster

1. Give the chief dates in Webster's life.
2. What four great things did Webster accomplish in his public life?
3. Tell about his family.
4. Describe Webster as a boy.
5. Outline his career as a lawyer.
6. Discuss his public career.
7. Give a description of Webster.

STUDY OF THE TEXT

1. Condense into one simple sentence the thought of each paragraph; then select headings for the paragraphs that may be grouped together: that is, make an outline of each address.
2. Point out the similarities and the differences

noticed in studying the three works included in this volume.

3. If all written work can be divided into Literature of Knowledge and Literature of Power, according to De Quincey's classification, to which class should these addresses be assigned?

4. On what topics is Washington's advice negative and on what is it affirmative?

5. What value can be found for others than the veteran soldiers, in the words which Webster spoke to the survivors of the Revolution?

6. Compare the half century between the battle of Bunker Hill and the dedication of the Monument with the half century following the Civil War.

7. What devices (parallel construction, repetition, contrast, the use of periodic structure) make sentences in these works more effective? Which of these devices would improve your own work and which would make your sentences unnatural?

8. Where does Webster use general and where specific words? Where abstract and where concrete expressions? With what effect?

9. Compare the proportion of foreign and native (classical and Anglo-Saxon) words in these addresses with the following table from Emerson's *History of the English Language:*

	Native	Foreign
The Three Gospels	94 per cent.	6 per cent.
Shakespeare	90 " "	10 " "
Tennyson	88 " "	12 " "
Addison	82 " "	18 " "
Milton	81 " "	19 " "
Macaulay's *Essay on Bacon*	75 " "	25 " "
Johnson	72 " "	28 " "

10. From these addresses make two lists of words: (1) those that are entirely new to you; (2) those you have known but never used. Master these words by learning their history and shades of meaning; then use them in sentences. As the words employed by Washington and Webster are nearly all in good use now, this study has more practical value than the study of Shakespeare's and Milton's obsolete expressions.

11. From each address memorize the passage that seems to you of most importance for the thought.

12. From each author's work select a sentence and a paragraph that seem to illustrate the characteristics of the author's style. Memorize your selections and be ready to point out the characteristics.

13. Using parts of Webster's orations as suggestive models, write an address honoring those who participated in some important event in your town or state history. Remember that the establishment of a great industry or some such event of peace may deserve the honor even more than any contest in time of war.

14. With the discussion of the principles that won at Bunker Hill as your model, discuss the principles that are bringing success in the life of your neighborhood to-day.

THEME SUBJECTS

Washington

1. A meeting of Washington's cabinet.
2. A description of any familiar portrait of Washington.
3. The career of Genet.
4. The whiskey rebellion.
5. Washington's advice in the light of subsequent history.

6. Independent and party voting compared and criticised.
7. The value of foreign alliances to-day.
8. The value of the army and navy to-day.

WEBSTER

9. A description of any familiar portrait of Webster.
10. The Bunker Hill monument.
11. A contemporary account of the battle of Bunker Hill.
12. A description of the scene at the unveiling of the monument.
13. An oration honoring the participants in some local event of importance.
14. A description of a Veteran.
15. A description of any local monument, similar to the Bunker Hill monument in purpose.
16. The principles that won at Bunker Hill.

Merrill's English Texts

Now Ready—February, 1912

Addison, Steele, and Budgell—The Sir Roger de Coverley Papers in "The Spectator." Edited by Edna H. L. Turpin. 269 pages, 12mo, cloth. Price 30 cents.

Browning—Poems. Containing: Cavalier Tunes, The Lost Leader, How They Brought the Good News from Ghent to Aix, Evelyn Hope, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, The Boy and the Angel, One Word More, Herve Riel, Pheidippides, My Last Duchess, Up at a Villa—Down in the City. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City. 183 pages, 12mo, cloth. Price 25 cents.

Bunyan—Pilgrim's Progress, Part I. Edited by Ernest C. Noyes, A. M., Professor of English, Normal High School, Pittsburg. 306 pages, 12mo, cloth. Price 40 cents.

Burke—Speech on Conciliation with America. Edited by Charles W. French, A. M., Principal of the Parker Practice Branch of the Chicago Normal School. 132 pages, 12mo, cloth. Price 25 cents.

Byron—Childe Harold, Canto IV, and The Prisoner of Chillon. Edited by Charles Elbert Rhodes, A.M., Head of the English Department, Lafayette High School, Buffalo. 130 pages, 12mo, cloth. Price 25 cents.

Carlyle—An Essay on Burns. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 133 pages, 12mo, cloth. Price 25 cents.

Coleridge—The Rime of the Ancient Mariner, and other Poems. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 156 pages, 12mo, cloth. Price 25 cents.

See Coleridge—The Rime of the Ancient Mariner, and Lowell—The Vision of Sir Launfal, Combined.

Merrill's English Texts, Continued

Coleridge—The Rime of the Ancient Mariner, and Lowell—The Vision of Sir Launfal, Combined. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 328 pages, 12mo, cloth. Price 40 cents.

Defoe—Robinson Crusoe, Part I. Edited by Ernest C. Noyes, A.M., Professor of English, Normal High School, Pittsburg. 483 pages, 12mo, cloth. Price 50 cents.

DeQuincey—Joan of Arc, and The English Mail Coach. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 196 pages, 12mo, cloth. Price 25 cents.

Dickens—A Tale of Two Cities. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 634 pages, 12mo, cloth. Price 50 cents.

Eliot, George—Silas Marner. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City. 336 pages, 12mo, cloth. Price 40 cents.

Emerson—Essays. Selected. Edited by Edna H. L.Turpin. 336 pages, 12mo, cloth. Price 40 cents.

Goldsmith—The Deserted Village, and other Poems. Edited by Edna H. L. Turpin. 153 pages, 12mo, cloth. Price 25 cents.

See Gray—An Elegy in a Country Churchyard, and Goldsmith—The Deserted Village, Combined.

Goldsmith—The Vicar of Wakefield. Edited by Edna H. L. Turpin. 298 pages, 12mo, cloth. Price 30 cents.

Gray—An Elegy in a Country Churchyard, and Goldsmith—The Deserted Village, Combined. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City, and Edna H. L. Turpin. 208 pages, 12mo, cloth. Price 30 cents.

Merrill's English Texts, Continued

Hale—The Man Without a Country, and My Double, and How He Undid Me. Edited by William Aspenwall Bradley, A.M. 103 pages, 12mo, cloth. Price 25 cents.

Hawthorne—The House of the Seven Gables. Edited by J. H. Castleman, A.M., Instructor in English, McKinley High School, St. Louis. 464 pages, 12mo, cloth. Price 40 cents.

Homer—The Odyssey, Books VI to XIV, XVIII to XXIV. English translation of Theodore A. Buckley, M.A. Edited by Edwin Fairley, Head of the Department of English, Jamaica High School, New York City. 327 pages, 12mo, cloth. Price 40 cents.

Irving—The Sketch Book. Edited by Charles A. Dawson, Ph.D., Head of the English Department, Central High School, Syracuse, N. Y. 568 pages, 12mo, cloth. Price 50 cents.

Lamb—Essays of Elia. Edited by J. H. Castleman, A.M., Instructor in English, McKinley High School, St. Louis. 589 pages, 12mo, cloth. Price 50 cents.

Lincoln—Selections. Including the two Inaugurals, the Speeches in Independence Hall and at Gettysburg, the Last Public Address, and Letter to Horace Greeley, along with a brief memoir or estimate. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City. 187 pages, 12mo, cloth. Price 25 cents.

Lowell—The Vision of Sir Launfal, and other Poems. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 172 pages, 12mo, cloth. Price 25 cents.

See Coleridge—The Rime of the Ancient Mariner, and Lowell—The Vision of Sir Launfal, Combined.

Merrill's English Texts, Continued

Macaulay—Essays on Lord Clive and Warren Hastings. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City. 339 pages, 12mo, cloth. Price 40 cents.

Macaulay—Lays of Ancient Rome, and Arnold—Sohrab and Rustum, Combined. Edited by Cornelia Beare, Instructor in English, Wadleigh High School, New York City, and Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 240 pages, 12mo, cloth. Price 30 cents.

Macaulay—The Life of Samuel Johnson. Edited by Homer K. Underwood, A.M., Head of the English Department, B. M. C. Durfee High School, Fall River, Mass. 127 pages, 12mo, cloth. Price 25 cents.

Milton—Lycidas, Comus, L'Allegro, Il Penseroso, and other Poems. Edited by Julian W. Abernethy, Ph.D., Formerly Principal of the Berkeley Institute, Brooklyn, N. Y. 198 pages, 12mo, cloth. Price 25 cents.

Palgrave—The Golden Treasury (First Series) Edited by Allan Abbott, A.M., Head of the English Department in the Horace Mann High School, Teachers College, Columbia University, New York City. 545 pages, 12mo, cloth. Price 50 cents.

Parkman—The Oregon Trail. Edited by Clarence W. Vail, A.M., Instructor in English, Manual Training High School, Brooklyn, N. Y. 553 pages, 12mo, cloth. Price 50 cents.

Poe—The Raven, Longfellow—The Courtship of Miles Standish, and Whittier—Snow Bound, Combined. Edited by Charles R. Gaston, Ph.D., Instructor in English, Richmond Hill High School, New York City. 196 pages, 12mo, cloth. Price 25 cents.

Scott—Ivanhoe. Edited by Gilbert S. Blakely, A.M., Head of the English Department, Morris High School, New York City. 808 pages, 12mo, cloth. Price 50 cents.

Merrill's English Texts, Continued

Shakespeare—Plays
Edited by Brainerd Kellogg, LL.D., Formerly Dean of the Faculty and Professor of the English Language and Literature, Polytechnic Institute, Brooklyn, N. Y.

A Midsummer Night's Dream
139 pages, 12mo, cloth. Price 25 cents.

As You Like It
160 pages, 12mo, cloth. Price 25 cents.

Julius Caesar
185 pages, 12mo, cloth. Price 25 cents.

King Henry V
181 pages, 12mo, cloth. Price 25 cents.

Macbeth
177 pages, 12mo, cloth. Price 25 cents.

The Merchant of Venice
183 pages, 12mo, cloth. Price 25 cents.

Twelfth Night
160 pages, 12mo, cloth. Price 25 cents.

Stevenson—An Inland Voyage and Travels with a Donkey. Edited by Allan Abbott, A.M., Head of the English Department, Horace Mann High School, Teachers College, New York City. 329 pages, 12mo, cloth. Price 40 cents.

Stevenson—Treasure Island. Edited by Franklin T. Baker, A.M., Professor of English, Teachers College, Columbia University, New York City. 307 pages, 12mo, cloth. Price 40 cents.

Tennyson—Idylls of the King. Edited by W. D. Lewis, M.A., Principal of the William Penn High School for Girls, Philadelphia. 215 pages, 12mo, cloth. Price 30 cents.

Thoreau—Walden. Edited by J. Milnor Dorey, A.M., Instructor in English, High School, Trenton, N. J. 437 pages, 12mo, cloth. Price 50 cents.

Washington—Farewell Address, and Webster—First and Second Bunker Hill Orations. Edited by Fred A. Smart, A.B., Department of English, Tilton Seminary, Tilton, N.H. 130 pages, 12mo, cloth. Price 25 cents.

MAR 29 1912

LIBRARY OF CONGRESS
0 022 052 607 0